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- Learn how top trainers helped four OTTBs start new sporthorse careers.
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# Memory Lane ditor's Note

utting this issue together was a bit like strolling down memory lane for me. First, there is our coverage of classic American Thoroughbreds that appears in the flip side (page F12). When I first started competing in the early 1980s, the hunter Touch the Sun was already a legend. He was at the end of his career, but I still remember being in awe of the chestnut Thoroughbred-the combination of his power and



elegance and how it was all packaged to look effortless around a course.

Then there is our clinic coverage of Olympic gold medalist Peter Wylde (page 56), which reminded me of the first time I saw him in person. I was at a local one-day show in New England in early 1983 when a fellow rider from the barn pointed to an older teenage boy. Being new to the show scene, I didn't know who he was until she said, "That's Peter Wylde. He just won the Maclay final." Again, I was starstruck.

During that time, I also "met" top Junior rider Clea Newman, daughter of actors Paul Newman and Joanne Woodward. It was a stifling 100-degree summer day at a show, and I was unenthusiastically waiting in line to use a Porta Potty. Then she came out of one grimacing and said, "The only good thing about these things is that by the time you get out of one, it actually feels cool outside," which still makes me chuckle. What I hadn't realized then was that her family was in the process of buying a large farm in North Salem, New York, that would later be renamed Old Salem Farm. This information came out when I was reading our article about the history of the farm in our flip issue (page F4). In researching material for it, we also learned that George Morris had been the stable's first trainer. When I called him for an interview, he immediately began to reminisce about the farm's early days.

I know everyone doesn't have my history, but I hope that many of the articles in this issue, including Jim Wofford's column on eventing's evolution, will spur your own strolls down memory lane. It's not only fun, but as Jim says, "I have always thought that any successful endeavor has both feet on the path to the future and one eye on the past."

Let me know where your stroll leads you at practical.horseman@ equinetwork.com.

Take care.

Sandy

Sandra Oliynyk Editor

### Tip of the Month

"It's OK to be nervous, but you can't let it affect your riding and you can't let the horse feel your nerves. When I'm nervous, I tell myself, 'I'm doing something love.' I look around and say, 'It's such an incredible experience. I have to enjoy it."—Jessica Springsteen, page 50

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### Choose the Best Quarter Horse Sporthorse

Place these horses in your order of preference. Then turn the page to see how your choices compare to sporthorse judge **Julie Winkel's**.

hether I am judging a model class, evaluating a prospect for a client or sizing up the yearlings at home, I first stand back and look for an overall impression of balance and symmetry. My ideal horse "fits" in a square box. By that, I mean he is defined by matching and equal parts, both front to back and side to side. This allows for athletic ability, soundness, trainability and longevity in the job.

A horse who fits in a box will have a body that is made up of one-third shoulder, one-third back and one-third hindquarters. I like to see the withers and point of croup at the same level. The horse's stance, from point of shoulder to buttock, should equal the distance from the height of the withers to the ground.

I also always look at the eyes—not as a veterinarian, but because I want to see a horse with clear, alert vision. From the head, I move down the neck to the shoulders, along the back to the hind end and leg construction.

Special thanks to the riders in the U.S. Hunter Jumper Association's Emerging Athlete Program at Whip N Spur Farm in Wilsonville, Oregon, in July for helping me judge this month's group of horses.

12-year-old gelding Quarter Horse

DISCIPLINE: Foxhunting



7-year-old gelding
Quarter Horse

DISCIPLINE: Hunters/Jumpers/ Eventing



5-year-old gelding
Quarter Horse

**DISCIPLINE:**Hunters



To learn about Julie's evaluation philosophy and to see an example of how to best present your horse for this column, visit www.Practical HorsemanMag.com.

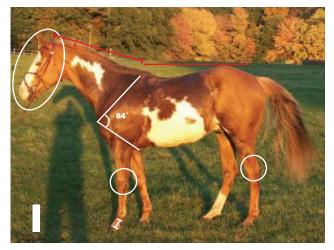


Owner of Maplewood Stables in Reno, Nevada, **Julie Winkel** has been a U.S. Equestrian Federation "R" hunter
breeding judge for 30 years and a Canadian Equestrian
Federation "S" judge for more than 15 years. She cochairs the USEF Licensed Officials Committee and serves
on the Young Jumper Championships and USHJA board

of directors. Julie has judged pony and hunter breeding at Devon and Upperville, the Sallie B. Wheeler Championship and the USHJA Hunter International Derby. She hosts annual sporthorse inspection tours at her facility, where she stands her grandprix stallions, Cartouche Z and Osilvis. As a rider, trainer, judge and breeder, Julie focuses on which traits make athletic horses and how structure affects soundness.



To submit a photo to be evaluated in Conformation Clinic, send us a side-view photo of your horse, posed similarly to those shown above. For digital photos: at least 3" x 5" at high resolution (300 dpi). Make sure your entire horse is in the photo and that he's well-groomed, preferably wearing a bridle, looking straight ahead and standing on level ground—and try to avoid distracting backgrounds. Email *Practical.Horseman@EquiNetwork.com* or mail a print to Conformation Clinic, Practical Horseman, 656 Quince Orchard Rd., Suite 600, Gaithersburg, MD 20878. Include your contact information and your horse's breed, age and gender and the disciplines in which you ride. If the photo is professionally taken, please include the photographer's name and contact information.



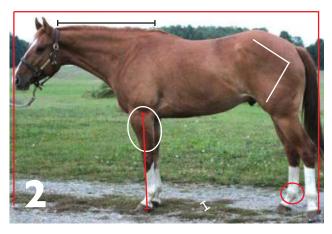
I based my order this month on the title of the group: Quarter Horse sporthorse. In my opinion, the winner is the most athletic of the three.

At first glance, this horse appears quite young with a crouphigh build. His overall muscling is light and underdeveloped, making him appear to be younger than he is.

His head is attractive but has a small eye, although he may be blinking. His neck is well set on his shoulder but is a tad short in length and underdeveloped. His shoulder shows great length and slope, but his withers are low as well as flat.

He has good alignment in both front and hind legs with adequately sized joints to help diffuse concussion. The pastern length and slope in front are ideal for optimal shock absorption. His back is short and strong, but the high croup creates a downhill ride and causes added stress to the front limbs.

In summary, this gelding looks juvenile with light muscling and high back-end balance, but he's still the most likely candidate to qualify as a successful sporthorse while maintaining soundness.



In contrast, our second-place horse appears overly mature for his age at 5 years old. Overall, his balance (if you draw an outline) is more rectangular than square.

He carries the sweet, kind expression notable to the breed. His long, well-shaped neck attaches low out of his withers but high enough above the point of the shoulder for an ideal hunter style. His heavily muscled forearms and good substance of bone are characteristic of the Quarter Horse breed, but his legs are short in relation to his massive body. His fetlock joints appear meaty and

thick due to the stress of the heavy body mass the joints support. This is worrisome for his age.

His long midsection coupled with the open angle of pelvis to femur bone creates a camped-out stance, where his legs stand too far behind him. This construction creates challenges for training lead changes as well as for achieving collection and quality engagement of the hindquarters. He likely has difficulty tracking up and using the hindquarters for optimal power off the ground.

This gelding simply won't be as athletic as he is good looking.



My first impression of our thirdplace entry is that he looks to be a solid citizen. However, closer inspection reveals conformation that likely makes him a jarring machine.

He has a sweet eye and nice expression, but his throatlatch is a bit thick and connects to a short neck. Since the main balancing mechanism of galloping and jumping is the pendulum of the neck, this inadequate length diminishes his elasticity.

Although his shoulder slope is good, the low, muttony withers will create saddle stability issues and a downhill ride.

His pasterns show little angula-

tion and he's a touch back at the knee. These faults increase concussion. His gaits promise to be rough and jarring not only on the rider but also on the bones, ligaments and tendons of the front legs.

The croup higher than the withers further accentuates his downhill balance. He has a strong, powerful hindquarter typical of the Quarter Horse breed. However, the upright angulation in the hind leg affords limited range of motion and push at takeoff.

This well-turned-out gray presents a deceiving picture with a solid body but upright legs and downhill balance.



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### Three Good Seats, One Good Effort





What I first notice about this photo are the puddles all over the ring. When I first competed in Aachen, Germany, years ago, it had rained and rained and you couldn't tell the rest of the ring from the water jump. But the riders trucked on and everyone jumped well. That kind of grit is gone these days. The horses and the riders are too precious. Course builders and show managers have watered everything down. The first attribute in a rider and horse is courage, and that's been taken out of our sport. So I'm pleased to see this rider and pony riding in these conditions. It's good to experience, and it's not dangerous, especially in all-weather footing.

The rider's stirrup is well placed, but because the pony is overjumping a little, the rider's leg has slipped back. The calf always should have sufficient contact so that it doesn't move. To improve his leg contact, this rider needs to work in two-point position galloping on the flat and jumping bounces.

His base of support is good. The thrust of the pony jumping has thrown the rider's seat out of the saddle just enough. His posture is very good and he has a flat back; it's not stiff but it's not slack and soft. He's using somewhere between a short and long crest release, but his hand is floating above the neck instead of pressing into it to support his upper body.

The pony is a powerful jumper, but she isn't showing much form over the fence. She's reaching out with her front legs. That could be because of the puddle or because it's her style or she's green.

Their turnout is OK—I'd give it a B. The horse has a blotchy, partly winter/partly summer coat. I like that the pony's mane is braided, and the tack is all right, but the saddle pad is a bit dingy. I love jodhpurs for young children and safety stirrups with rubber bands.

Our second rider has a classic, old-fashioned leg. The stirrup is on the ball of the foot, her heel is well down, her ankle is flexed and her toe is turned out to the maximum 45 degrees. The toes can be turned out anywhere from 15 to 45 degrees. These days, the fashion is more like 15 to 25 degrees for a supple leg. This rider's leg allows for a viselike grip and is good for fast riding. This rider's stirrup length is beautiful with the angle behind the knee at 110 degrees.

Her base of support is excellent. Her seat is out of the saddle just enough. Her eyes are up and her back is good. This is a true long crest release with the hand resting alongside the neck and pressing into it. She has a lot of support for her upper body. I suspect this rider is too good for this release. She doesn't have to outgrow it, but it's good to be educated to work with the long release and the short release and have a taste of the automatic release in which she would lower her hand about 6 inches and maintain a light contact. Overall, this rider exemplifies my philosophy except she could be using a more advanced release.

I like the horse's expression with his ears and eyes. He's alert but not tense. He's a good jumping horse but his front end is a bit heartbreaking. It would be beautiful if the right leg were even with the left. He's not dangerous but the front end is not that attractive.

The horse is in good weight and well groomed, but the turnout is just OK. I like that his tail is braided but I'm wondering why his mane isn't. Also, I always trained my horses' manes to fall on the right except on the rare occasion when the horse had a good record and I didn't want to change anything. The big white saddle pad is an eyesore. The rider's boots aren't polished and she looks average in a polo shirt.





This rider doesn't appear to be wearing spurs, which I am a fanatic about. I always wear spurs and carry a stick because you want them available if you need them. When teaching, I quickly put a rider in spurs once she has basic leg control, even if they are just small dummy spurs.

As for this rider's position, I'd like her stirrup to be a little closer to her toe and the outside branch touching her little toe. This gives more flexibility to the ankle, which would help lower her heel, but otherwise it's a very good leg. I appreciate the stainless-steel stirrup irons she's using, which are the best for function and aesthetics. The stirrup leather is the correct length with the angle behind the knee about 100 degrees.

Her seat is also good. It's just cleared the saddle, but it's not too deep. Where this rider is more advanced is in her release. It's almost an automatic release with a light support, which is very refreshing to see. If it were down another half an inch, there would be a perfectly straight line from her elbow to the horse's mouth. Overall, this rider has a very good position. It's tight but relaxed and supple.

The horse looks like he may have Arab in his background. He has a nice head, but his front end isn't too good and he's jumping with an inverted bascule. He's flat and stiff, and from the poll to the dock of his tail he is shaped like a U rather than a rounded arc. He might be careful and he's probably very fast, but he's not very stylish. I'd be worried that if they got to a deep distance, the horse might hang a leg.

The horse is well cared for and very clean. He isn't braided, which isn't necessary in this jumper class, but I'd like the mane to be trained to stay on the right side. The rider is clean with spotless boots and breeches. I'm not crazy about the large saddle pad.

In this refreshing foxhunting photo, the rider has lost her leg a little to the rear but that's because this horse really cracks his back and jumps up and round. As a result, her heel isn't down as far as it could be. With a horse who jumps like this, the rider should shorten her stirrup a hole or two, but it's admirable that she's kept her leg as stable as it is with this horse's thrust. The rider also should angle the stirrup iron so the outside branch leads the inside branch and it is at a right angle to the girth.

Her seat is out of the saddle a little farther than I'd like it. Approaching the fence, she may be trying to create impulsion by pushing with her seat rather than closing her leg. Her posture is good and her back is flat. She's using more of a long crest release, which is a very good technique when a horse jumps like this. She's doing a heck of a job.

In addition to a very round bascule, this horse is very symmetrical in front but loose. He may be jumping way up to compensate for a front end that is not so tight. This form would be a problem in the hunter ring, where many judges favor a tight, even front end over bascule. But for a jumper, I prefer horses who don't have the best front end but really jump up with their bodies. Beezie Madden's Authentic always had a little bit of a front-end issue, which is why he was so careful. Most top jumpers don't have the perfect hunter front-end style.

The horse is well cared for and clean. His front legs are muddy, but that's what happens when riding across the country. He's well turned out for hunting, and I like the figure-eight noseband. I don't like the elastic breast plates because I saw a horse choking on one that had slipped. The rider looks clean and her clothes are clean and well fitted.



George H. Morris is the former chef d'équipe of the U.S. Equestrian Federation Show Jumping Team. He serves on the USEF National Jumper Committee and Planning Committee, is an adviser to the USEF High-Performance Show Jumping Committee and is president of the

Show Jumping Hall

of Fame.

# From Completion To Competition

An analysis of eventing's century of evolution shows a shift of emphasis.

was recently a member of a panel that discussed eventing's "Past, Present and Future." It was such an interesting discussion that I want to share some of it with you.

Naturally, I spoke of the first part—eventing's past—because of my interest in history in general and in our sport's historical beginnings in particular. (Speaking of the past, I have always thought that any successful endeavor has both feet on the path to the future and one eye on the past.)

Horse sports go far back in time. According to the Interna-



From the 1912 to 1964 Olympics, women were considered too delicate and weak to compete in eventing until Lana DuPont Wright came on the scene. Well, if you are going to be the first woman to break through a glass ceiling, you might as well win an Olympic silver medal while you are at it, which Lana did at the 1964 Games as a member of the U.S. team. Lana is shown here aboard her Olympic mount, Mr. Wister, on her way to finishing 10th at the Badminton Horse Trials in 1961. Lana would go on to represent the U.S. as part of a gold-medal pairs team at the 1991 FEI World Driving Championships. Women and men compete in eventing on an equal basis these days, but 50 years ago it took a courageous and talented young lady to make history.

tional Olympic Committee, the ancient Olympics, which took place between 776 BC and 393 AD, featured both chariot and mounted races. In an amusing (almost) parallel with our present state of affairs, the chariots and horses of the ancient Olympiads were driven and ridden by professionals but it was the owners who became Olympic champions. Fortunately for our team riders, modern owners do not stand on the victory podium.

Although the 1900 Olympics in Paris included horse sports, none from that time (for example, polo) have survived to the present day. We mark the beginning of Olympic horse sports recognizable to us with the 1912 Games in Stockholm, Sweden, the first to feature eventing. Now, just over a century later, we can look forward to eventing at the 2016 Olympics in Rio de Janeiro, Brazil.

Our sport has not been static during this past century, however; it has evolved through several phases.

### Military Era

The first period is the Military Era. From 1912 until 1948, Olympic eventers were all men and all in military uniform. At this time, *all* Olympic athletes were required to be amateurs. Eventing competitors were all commissioned officers; noncommissioned officers and women need not apply. Noncommissioned officers were, by definition, not "officers and gentlemen," and women were obviously not gentlemen either. This was true of show jumping and dressage as well as eventing.

During the Military Era, when the competition was often referred to as "The Military," eventing served as the complete test of a young officer's charger. The dressage was designed to train mounted officers and men to maneuver on the parade ground. These parades were a necessary part of a cavalryman's training because the same commands and formations would be used to control and direct mounted troopers during combat. The speed and endurance test was designed to show that a young officer could ride at speed and,



Based at Fox Covert Farm, in Upperville, Virginia, lim Wofford competed in three Olympics and two World Championships and won the U.S. National Championship five times. He is also a highly respected coach. For more on Jim, go to www. jimwofford. blogspot.com.



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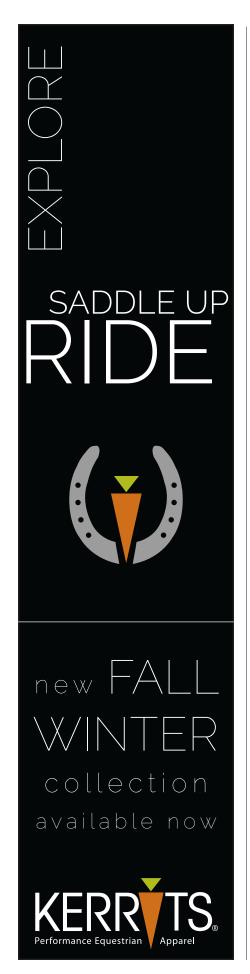
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after a period of recuperation, gallop and jump over cross-country obstacles.

It is important to note the internal composition of the speed and endurance test during most of the Military Era. It had five phases:

- Phase A—Roads and Tracks, ridden at a maximum speed of 240 meters per minute, a speed slightly faster than reguired for roads and tracks in later eras
- Phase B—Steeplechase, ridden at an optimum speed of 600 mpm up to a maximum bonus speed of 690 mpm. (Stay with me, I will explain in a minute.)
- Phase C-Roads and Tracks, ridden at 240 mpm
- Phase D-Cross Country, at an optimum speed of 450 mpm up to a maximum bonus speed of 570 mpm

■ Phase E—Cool Down, ridden at 330 mpm.

At the Olympic level, after an early version of what we later termed the Clas-

sic format became the standard around 1924, these five phases totaled more than 20 miles. When horse and rider completed the entire speed and endurance test, they would have covered about 12 miles of roads and tracks, 2.5 miles at steeplechase speed, 5 miles of cross country and roughly a mile in the final cool-down phase. The phases' very sophisticated and symmetrical relationship to each other speaks to the purpose of The Military and to the deep knowledge of career cavalry officers from around the world concerning the capabilities of horses and riders.

The phases had internal relationships to each other-for example, Phase C was roughly twice the length of Phase A, and Phase D was roughly twice the length of B. The true value of the various tests. lay in the ability of both horse and rider to undergo such a physical and mental examination and then to remain "in service." At this remove, we tend to forget that the original purpose of the event

was not competition but completion. Cavalry horses and the young officers who rode them had to be tough.

The scoring system in use during the Military Era was insanely complicated. Each phase had a required speed, as noted above. Competitors who exceeded the time allowed would be penalized per second, but the penalties were different in each phase. If the competitor was slow on A, C or E, he was penalized one point per second. If he was slow on Phase B, he was penalized .8 per second while the penalties on Phase D were .4 per second. (Again, note the symmetry of the phases. Phase B was only half the length of D, but the penalties were twice as severe.)

Remember I told you the scoring was

From 1912 until 1948, Olympic eventers

were all men and all in military uniform.

At this time, all Olympic athletes were

required to be amateurs.

complicated? You have no idea! In addition to the different penalties, competitors who completed Phases B and D faster

than the optimum time were awarded bonus points. These points were expressed in positive numbers while dressage scores, time faults and jumping penalties were expressed as negative numbers. In theory, riders could finish the competition with positive scores if they-in the jargon of the day-"maxed the course." However, most riders aimed for the optimum times and speeds rather than the much faster maximum bonus speeds on steeplechase and cross country. Riders of this period viewed the maximum bonus speeds as setting an unobtainable standard; they rode to complete rather than to compete.

### **Foxhunting Era**

This attitude gradually changed, however, during the Foxhunting Era that succeeded The Military. In 1948, the 10th Duke of Beaufort attended the Olympic Three-Day Event at Britain's Tweseldown and subsequently remarked that eventing was a perfect training ground

for a foxhunter. At his direction, the Badminton Horse Trials were first held in 1949 on his estate and continue to the present. The Foxhunting Era lasted from 1952, when Olympic eventing included men in civilian competitive attire for the first time, until 1984. During this era, women were first permitted to compete in Olympic eventing in 1964, and Lana DuPont Wright was part of the U.S. silver-medal team in Tokyo that year. It became more common for riders to earn bonus points or even max the course in the 1960s with better horses, better courses and more consistent riding at the top levels.

Although competitors showed improvement in their performances during this era, full-scale three-day events were still rare. Eventers of this period usually took part in other horse sports. They were often experienced foxhunters and many rode in steeplechase races. Eventing continued to evolve during this time with improvements in cross-country design and construction and the introduction of the 10-minute halt between Phases C and D in 1963. Phase E was removed from the format in 1967, the same year in which, beginning at Badminton, competitors began jumping the stadium round in reverse order of standing. The scoring system was changed from plus and minus points to all penalties in 1971, and in 1977, the faults for a show-jumping rail were halved from 10 to 5.

### Professional and Technical Eras

The Professional Era of eventing began after the 1984 Games in Los Angeles, when the IOC opened the Games to professionals. In 2004, eventing changed from the Classic format to the short format, which was in use at the Pan American Games last July and will be used at the Olympics next year. This was a revolution in the sport because it removed the endurance aspect of eventing and placed all three elements—dressage, cross country and





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show jumping-on an equal basis.

Our present era is the Technical Era, in recognition of the new format's increased demands on horses and riders, who must now excel in all three disciplines. Eventing in the Technical Era is not so much a complete test of horse and rider as it is a competition of three highly technical parts. (Although the three parts are theoretically equal, in international competitions, dressage is currently 50 percent more influential than cross country or show jumping.)

As you can see, one result of the change from Classic to short format was to finalize the change in emphasis from successful *completion*—showing that the rider's horse had been correctly prepared and ridden for a Classic test of

Eventing in the Technical Era is not so much a complete test of horse and rider as it is a competition of three highly technical parts.

horse and rider-to successful competition—showing that the horse has been trained in three separate but equal technical tests. I have mixed emotions about this. On one hand, we rarely see riders pressing tired horses. This is a welcome change from some of the unfortunate things that happened during Classic competitions when horses and riders were not prepared for the challenge. However, it also explains the withdrawal of horses and riders during cross country if they have any sort of jumping fault. When the point of the exercise is competition rather than completion, it makes sense to walk home and compete again the following weekend.

Eventing has been around for more than a century now and has continually reinvented itself. It is a very different sport than The Military of 1912, but the wonderful creatures that take part remain and continue to fill us with wonder and amazement as we watch them gallop past. **3** 

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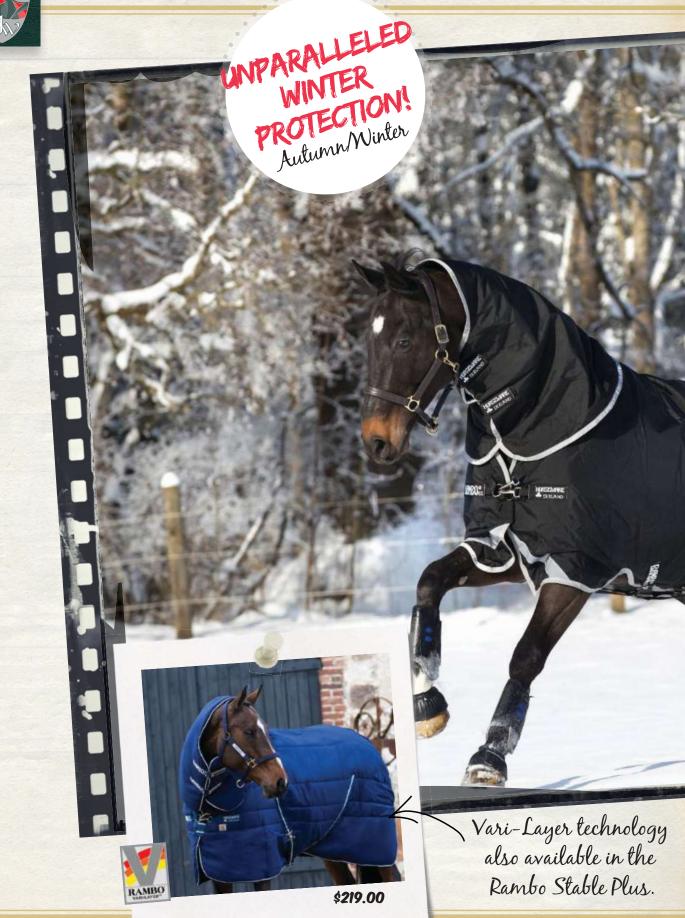


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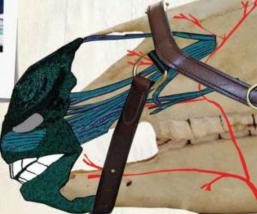
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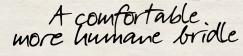
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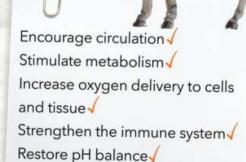
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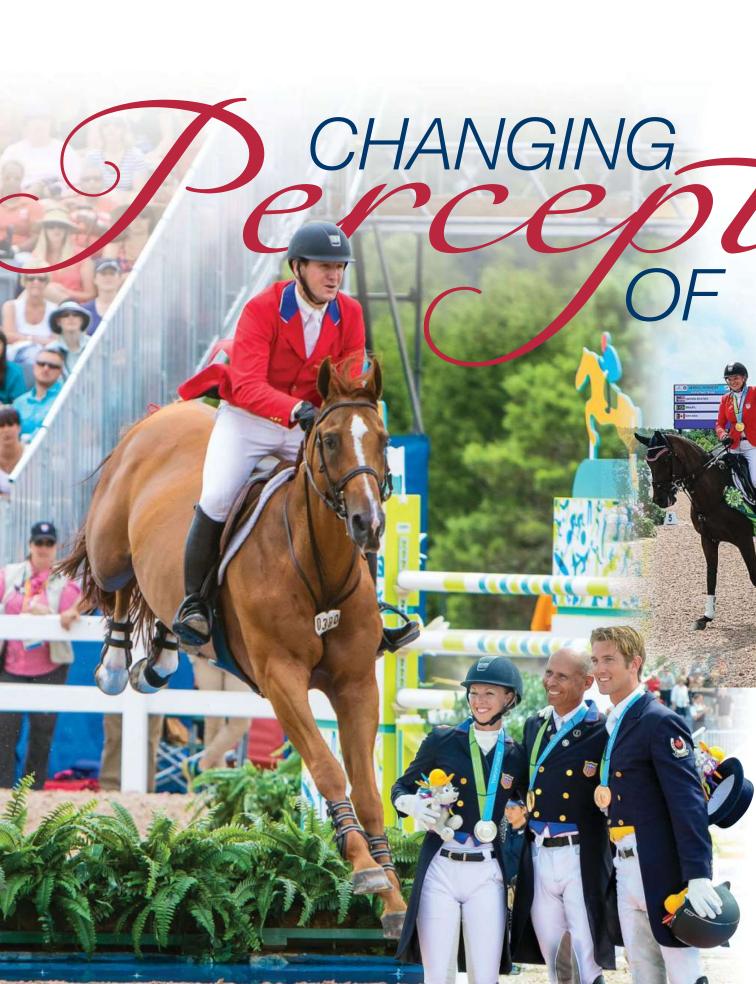
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Lack of major media coverage made the summer's Toronto Pan Ams practically a nonhappening in the U.S., although they were staged just across the border in Ontario. The situation was particularly egregious for the equestrian disciplines. There wasn't even any live streaming of the dressage and the eventing, although show jumping—which has more fans in Canada than the other two-was on TV and live-streamed.

But don't underestimate the Pan Ams. Anyone who saw all the equestrian competitions and studied the placings realized how Toronto 2015 represented a turn in the perception of the Pan Ams, evolving from the days when the U.S. and Canada were practically sure bets to dominate the Pan Am gold medals with Brazil a factor as well for silver or bronze. For example, in 2011, the U.S. easily took all the team golds and all the individual medals in dressage.

The Toronto Games demonstrated how a greater number of countries in the Western Hemisphere have become players. There were narrow margins and other countries showed their strength. The U.S. won gold in eventing, but Brazil finished ahead of Canada there and the U.S. settled for bronze in the show jump-

The 2015 Toronto Games showed how more countries in the Western hemisphere are becoming serious medal contenders.

#### **By Nancy Jaffer**

he Pan American Games are the third-largest multisport event in the world, behind the Olympics and the Asian Games, yet they're far from high profile. Held every four years, the Pan Ams include every Olympic sport and then some (roller figure skating, anyone?) with 41 countries participating, coming from the southern tip of South America up through the Caribbean, Bermuda and Canada.

#### **CLOCKWISE FROM LEFT:**

McLain Ward and Rothchild won the individual show-jumping gold medal.

The U.S. gold-medal eventing team (from left): Marilyn Little and RF Scandalous, Phillip Dutton and Fernhill Fugitive, Lauren Kieffer and Meadowbrook's Scarlett and Boyd Martin and Pancho Villa

Individual dressage medalists (from left): USA's Laura Graves (silver) and Steffen Peters (gold) and Canada's Chris von Martels (bronze)



#### CLOCKWISE FROM LEFT:

Lauren Hough and Ohlala earned team and individual bronze medals.

Individual show-jumping medalists (from left): Venezuela's Andres Rodriguez (silver) and USA's McLain Ward (gold) and Lauren Hough (bronze)

The U.S. gold-medal show-jumping team (from left): McLain Ward, Georgina Bloomberg, Lauren Hough and Kent Farrington



team and individual show-jumping finals, designed by Michel Vaillancourt, as "superb competitions. The first round of the final day was as big as any fivestar grand prix or

said, citing the

European Championships you'll see. That was a proper up-to-height course." Fences were set at 1.60 meters for the hard-fought team and individual competitions.

In another example, there was huge enthusiasm over the efforts of Chilean eventer Carlos Lobos, looking smart in his military uniform on Ranco. He never dropped below sixth place and wound up fifth. Chile? Who would have predicted it? He was the only non-Brazilian, Canadian or U.S. eventer to make the top 10.

What has changed to allow for more intense competition? Equestrian sport annually becomes more global and countries less-advantaged because of location or other factors are finding ways to move up. They do that through using European bloodlines for buying or breeding and improved coaching—for example, Brazil's eventing trainers are Olympic double gold medalist Mark Todd of New Zealand and Anna Ross of Great Britain for the dres-

sage phase.

Riders from South and Central America often train elsewhere. Ruy Fonseca of Brazil, who has evented extensively in Britain, dominated the Pan Am competition until a heartbreaking rail at the last show-jumping fence dropped him to individual bronze with Tom Bombadill Too as he led his compatriots to team silver.

As equestrian disciplines continue to develop in these nations and others, the Pan Ams mean more than medals. "For many countries who have limited budgets, the Pan Ams are their shot at significant international exposure and maybe they go on to their sport's world championship," said Eric Straus, secretary-general of the Pan American Equestrian Federation.

Though the quality of competition is improving, as a concession to safety and the abilities of most of those competing, Pan Am eventing this year was at the two-star level, down from the three-star level four years ago at the Pan Ams in Guadalajara, Mexico. The dressage, meanwhile, moved up from being totally Small Tour with a gradual step forward that allowed a combo of Big Tour and Small Tour. But only four countries—the U.S., Canada, Mexico and Argentina—were able to put a Grand Prix rider or riders on their squads, even though the Pan Ams offered one Olympic qualifying slot.

As for how the medals stacked up, the

ing behind Canada and Argentina.

"The standard in the Americas is very much on the up. I was very impressed with what I saw," observed U.S. Equestrian Federation Director of Sport Will Connell, who was attending his first Pan Am Games after leaving his previous position as Britain's world-class performance director last year. "I'd be the first to admit that as a European coming over here, the perception is that the standards of the Pan Ams are well below what they are at the European Championships." In those championships (which are not multisport), a larger number of powerful equestrian nations participate from Germany, Britain, France, the Netherlands and Switzerland to Sweden, Spain, Ireland and Belgium-any one of which usually has medal potential.

What Will saw in Canada changed his mind, however.

"There were some real high-quality horses and real high-quality riding," he

U.S. took home eight medals in Toronto, including team and individual gold in dressage and eventing and the individual gold in show jumping. U.S. riders also collected individual silver in dressage and the individual and team bronze in show jumping. Four years earlier, the U.S. earned 10 Pan Am medals.

These Games were especially important for the U.S. dressage and eventing teams. Unlike the show jumpers, who earned team bronze at the 2014 World Equestrian Games to qualify for the Rio de Janeiro Olympics, dressage and eventing did not make the cut there. The Pan Ams were their chance to ensure the country would have a team for Rio 2016 in their disciplines so they were on a mission and accomplished it.

"The Americans had a job to do and they did it in style and they did it extremely well," Will said. Neither team was taking "no" for an answer, and the smiles on the faces of the eventers and dressage riders during their victory passes were as much about qualifying for the Olympics as they were about the gold medals glinting from ribbons around their necks.

Read on for a closer look at the performances of the U.S. teams in show jumping, eventing and dressage.

#### **Show Jumping**

Both the eventing and dressage teams geared up for their victories in training camps. They bonded with activities that went beyond riding, such as dinners together. Members of each squad said over and over that they were close and had worked well together. The time spent at the camps was a big part of achieving that.

A camp approach wasn't in the cards for the show jumpers because of the demands on them and their crowded calendar. Coach Robert Ridland spent weeks on the road in July and August with different squads at team events, going from Falsterbo, Sweden, to Mannheim, Germany (where the U.S. squad had the honor of winning the 100th German Nations' Cup), to the Pan Ams and from there to Hickstead, England, where the U.S. team

was third. In August, it was off to Dublin for yet another Nations' Cup.

The ability to send out so many teams with good results "shows the depth that we've had—to be able to field as strong a team as we did in Mannheim and then have five other riders for the Pan Am Games. It's amazing the number of riders we've had with great results and it's an integral part of our strategy," said Robert.

Once again, at the Pan Ams he did his signature mix of slightly less-experienced riders and horses gaining polish by associating with experienced combinations. Georgina Bloomberg, in her debut in an international team championship, and Kent Farrington's mount, Gazelle, who was relatively green at the highest level, were paired with eventual individual medalists McLain Ward with Rothchild (gold) and Lauren Hough with Ohlala (bronze).

Each of the U.S. riders had a rail in the Nations' Cup's first round and Kent also had a time penalty, all of which Robert chalked up to "a little bit of bad luck." This left the U.S. in sixth place after the first round behind Colombia, Argentina, Canada, Brazil and Chile.

But as has been the case in a number of instances previously, "We've been really strong in the second round," Robert said. Four perfect trips moved the U.S. team to third, four penalties behind the silvermedal Argentine squad, which was one penalty behind the Canadian victors.

"It takes a lot to come back in the second round, and our riders consistently have been doing it," said Robert. "We had four really nice rides the first round, but each had one little mistake .... We said, 'Let's fix the mistake and keep everything else the same, and we should have four clean rounds,' and that's what happened."

Will commented, "The fact that someone came up to me and said I must be extremely disappointed with Ithe Pan Aml team bronze in show jumping demonstrates, even among people at the Pan Ams, the kind of ignorance as to the depth of talent that is there."

Robert agreed, saying, "This was probably the strongest Pan Am Games that

#### The Conditions

The main equestrian venue was the Caledon Equestrian Center in Palgrave, about a 90-minute drive from downtown Toronto without Games traffic and road blocks. "It was a very nice show grounds. The footing was spectacular," said U.S. Show Jumping Coach Robert Ridland.

He noted that Craig Collins of the Equestrian Management Group and his team "did a very nice job. It was a huge effort. They all and Canada should be very proud of the Pan Am Games. It was very impressive. They run shows all the time there. The structure was there."

Cross country was staged in Mono, at an evergreen-edged venue, at Will O' Wind Farm, in a rural area about 20 minutes northwest of Palgrave. Footing there was good as well, and despite a level of heat in the high 80s that Canadians were not used to—the news broadcasts were full of "stay hydrated"—horses generally seemed none the worse for wear after their run.

The legions of dedicated volunteers at both venues devoted themselves to their tasks with energy and spirit. They were unfailingly nice and, unlike those in their position at many other competitions, well-trained or savvy enough to know who to ask for answers when they didn't have them.

we've ever seen. It's closing in on taking its position alongside the European Championships, which is the point. It's just as important to us as the European Championships are" to the Europeans. "The riders we see at the Pan Am Games are the rid-



#### CLOCKWISE FROM LEFT:

Defending Pan-Am champions, Canada's Jessica Phoenix and Pavarotti, took individual silver in their home country.

As U.S. Coach David O'Connor looks on, Pan Am Games double gold medalist Marilyn Little is overcome with emotion following her win.

Individual eventing medalists (from left): Canada's Jessica Phoenix (silver), USA's Marilyn Little (gold) and Brazil's Ruy Fonseca (bronze)



ers we see on the regular circuit, starting with Florida."

The team medal wasn't the only thing for which the show jumpers came to Canada. "The individual was very important, and we got two out of the three individual medals," he continued.

The fact that Argentina took the showjumping silver and Andres Rodriguez of Venezuela on Darlon van Groenhove won the individual silver in that sport demonstrates that the U.S. has an increasing number of worthy opponents on this side of the Atlantic. "The better the quality of competition we have here, the harder our riders have to work to win competitions, and that's good," Will said. "If the standards of the riders in the Americas are raised, then it will help [U.S. riders] up their game."

The top 10 individuals in show jump-

ing had more diversity than dressage or eventing riders. Numerous South American show jumpers compete annually in the U.S., where they hone their skills in a way they can't do at home. In addition to the USA's two

individual medalists, Venezuela had two representatives in the top 10, including Andres. Argentina had three, Brazil had two and Uruguay had one. Canada was shut out from that group.

#### **Eventing**

The eventing squad had a lot to prove because U.S. riders in the discipline didn't finish as a team in the 2014 World Equestrian Games. While it would have been easier to come to the Pan Ams already qualified for the 2016 Olympics, U.S. Coach David O'Connor knew there are no gifts in the discipline these days.

"The sport's getting tougher and stronger. That's going to happen to us. You would love not to have that pressure because you had done well at the Worlds," he conceded. But "I think you come to

major championships to be competitive, no matter what the outcomes are, and you lay it on the line."

David took over as coach after the 2012 Olympics and implemented his own system for success. "I'm a big believer in belief and I'm a big believer in respect. I think we have to respect other countries and I think we respect each other and respect the people who are helping everybody get there. We talk about that a lot. I think that draws us closer. You have that sense of relying on each other," he said. "In the end, more teams are successful with that type of feeling than the ones that are antagonistic toward each other. That creates an environment for success to happen."

And happen it did to the U.S. team. They didn't have to win (they could have finished behind Brazil and Canada, who already were qualified for the Olympics), but their effort was all-out, starting with the lead by a mere 0.7 penalties over Canada after dressage, widening it to 3.4 penalties over Brazil as that nation moved up and Canada moved down. In the end, the U.S. had 7.7 penalties over Brazil, a team composed of men who had ridden together in Pony Club 30 years before. Canada wound up with the bronze (22.3)





penalties in back of Brazil), affected by the loss of British-based Kathryn Robinson, second after dressage and out of play after a fall at the second fence on cross-country with Let It Bee.

There were no serious accidents along the course, a true two-star designed by Australian Wayne Copping and built by American Eric Bull. It featured fences reflective of the Games' location, such as the 5-foot drop emblazoned with maple leaves and a "pure maple syrup" sign.

"There were a number of options in the more technical combinations so you could ride the track that was best for your horse," said U.S. rider Marilyn Little, aboard RF Scandalous on her first international championship team. After cross country, she had moved up to second behind Brazil's Ruy Fonseca, who led after cross country on Tom Bombadill Too.

Standing third was the defending Pan Am champion, Canada's Jessica Phoenix with Pavarotti.

In the end, all the U.S. riders finished in the top 10. When Ruy knocked down the final fence, Marilyn was elevated to gold, an amazing finish that produced a flood of emotion, from smiles to tears. Jessica claimed the silver while Ruy earned bronze. U.S. rider Boyd Martin finished

just out of medal position in fourth with Pancho Villa. Lauren Kieffer, also making her international championship team debut, was seventh on Meadowbrook's Scarlett with U.S. team pathfinder Phillip Dutton 10th on his Rolex Kentucky mount, Fernhill Fugitive, after dropping a show-jumping rail.

#### **Dressage**

The dressage team medals were awarded following two days of competition that included the Prix St. Georges and Intermediaire I for Small Tour and the Grand Prix and the Special for Big Tour with many personal bests recorded in the process. The overriding rivalry was between the U.S. and Canada for the single Olympic qualification available to the highest-placed team at the Games. Brazil, which finished third, was already qualified because it is the host country for 2016, as was the case in both show jumping and eventing.

U.S. Dressage Team Coach Robert Dover was thrilled with the way his riders and their horses came through to claim gold over Canada by a very slim margin of 5.57 points. (Canada now has to work on qualifying individual riders through the world rankings to make up a composite



**CLOCKWISE FROM LEFT:** 

The U.S. gold-medal dressage team (from left): Kimberly Herslow, Steffen Peters, Sabine Schut-Kery and Laura Graves

Individual Pan Am Games dressage silver medalist Laura Graves with Verdades

The U.S. dressage cheering section: (from left) Rick Mitchell, Developing Coach Debbie McDonald and Team Coach Robert Dover

team.) "What's so great is we created a program last year for this year and it included a great deal of hard work and a lot of sponsorship dollars," Robert said. "We have to thank everyone who helped us."

Foregoing selection trials, "We went to Europe with a lot of horses and riders, eight of them for this particular Games ... and I think that did them very well. We prepared not just for this year," he commented, noting, "I am very, very hopeful

that the depth from our country will keep improving and we will be preparing to contend for a medal in Rio. Finding an abundance of great riders is the secret weapon of every country.

"We're doing everything we can to create a world-class machine from the bottom to the top of the pyramid and we will not stop until we're at the highest podium."

Canada took the lead after its two Small Tour riders and horses, Brittany Fraser and All In and Chris von Martels and Zilverstar competed, but then the U.S. moved ahead and never gave up its place. Steffen Peters artfully handled an excited Legolas for a bravura Grand Prix performance and earned the high score of the day. Laura Graves, the other U.S. Grand Prix rider, did her part with Verdades. Having two Grand Prix riders helped because they enjoyed a 1.5 percent bonus coefficient.

The following day, Small Tour rider Kimberly Herslow produced a 77.15 percent Intermediaire I test with Rosmarin, putting her just behind Laura and Verdades with their Special score of 77.17 percent in the individual rankings. Everyone was shocked, however, by a mistake-filled test from Steffen and a rather cranky Legolas, who scored 72.66 percent. Luckily, the U.S. already had clinched the gold before he went into the ring, so he was able to stand on the podium with Laura, Kimberly and Sabine Schut-Kery, who rode Sanceo, to accept the medal.

Two days later, in true Steffen style, the most experienced member of the team won the Pan Am individual gold medal for the second time in a row, as he and Legolas once again were on the same page with an 80.07 performance. (There was no 1.5 percent coefficient benefit for the Grand Prix horses in the freestyle.) Laura took silver with 79.82 percent and Chris and Zilverstar earned bronze with 79.50 percent.

Of his comeback, Steffen said letting down his team and his country is his worst nightmare. "The pressure is there every single time. When it's done and you feel that huge weight lifted off your shoulders and your horse and your teammates delivered for you, that's the ultimate goal of any athlete," he said.

As was the case in eventing, the U.S., Brazil and Canada dominated the top 10, but Mexico's Jesus Palacios made it into 10th place with Wizard Banamex.

In the end, the 2015 Pan American Games gave riders in all three disciplines more of an Olympic feel than do the European Championships because those are split between two countries, Germany and Britain, and only involve equestrian sports. In the Pan Ams, Will said, the U.S. has "a real proper rehearsal for the Olympics in terms of putting a program in place, team stuff and interaction between the disciplines."



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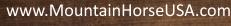


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A solid background of equitation enabled Jessica Springsteen to develop into a high-level grand prix contender who often wins jumper classes looking as if she is riding in an equitation championship.

#### **By Nancy Jaffer**

ith a year to go in Jessica Springsteen's Junior career, a series of equitation triumphs were enough for her to feel comfortable saying adieu to equitation and focusing on the jumpers. She had won the 2008 ASPCA Maclay National Championship, the 2009 Pessoa/USEF National Hunter Seat Medal Final and the 2009 George H. Morris Excellence in Equitation class. She'd also taken a second-place ribbon in the 2009 Platinum Performance/USEF Show Jumping Talent Search Finals East.

It was, however, these achievements that demonstrated the influence of her eq-

uitation base for winning in the jumper ranks. Her victories in 2014 included the \$200,000 American Gold Cup; the puissance class at the Washington International Horse Show, which helped earn her the competition's leading jumper rider sash; and a class at the Dublin Horse Show in Ireland. More recently, she topped a class on the Global Champions Tour in Chantilly, France, in July.

She also was involved in the 2012 Olympic selection process and will be trying for a spot at the Rio Olympics next year. Being Number 59 in the Longines world rankings and 23rd in the Rolex/U.S. Equestrian Team rankings as of August is a good advertisement for the benefits of having learned the ropes in equitation.

"It teaches you so much," the 23-yearold says. "Basically, grand prix courses are



tion is an important foundation for do-

Search Finals East.

ing well in jumpers at any level and even in the hunter ring. Equitation makes "the riders really focus on being aware of their horse and being aware of themselves on a horse to do things in a proper procedure and a proper protocol," she says. "Those are very necessary building blocks of teaching a rider to ride properly and build the





ABOVE: After winning the 2008 ASPCA Maclay finals at the National Horse Show, Jessica poses with (from left) trainers Stacia Madden, Max Amaya, Custis Ferguson and Heather Senia and her parents, Bruce Springsteen (far right) and Patti Scialfa, and brothers Evan (red shirt) and Sam.

**LEFT:** Jessica rode Papillon to the 2008 ASPCA Maclay National Championship.

skills that it takes for focus, determination and nerves.

"If you just ride the hunters, the focus is so much on the horse and the presentation of the horse. I don't think the rider is bringing the same basic fundamentals to it as she does when riding in the equitation division," Stacia says. If you just ride jumpers, "It's easy to lose focus on the fundamentals of position. Position gives riders the proper strength to influence the horse, which is necessary if you jump bigger fences."

### Developing a Strong Position

"Position, to me, means you're in a position to be strong enough to positively influence your horse the best way you can," Stacia notes. "Most of the average riders are between 100 and 200 pounds, trying to influence horses between 1,200 and 1,400 pounds. If you are out of position, there are just some things you can't ask the horse to do.

"If you're in position, you can be strong

enough to ask the horse to wait, you can be strong enough to ask the horse to turn or effectively ask him to go forward. You've got to be one with your horse to be out of his way enough for him to exercise a beautiful jump. If you're out of position, you're going to be in your horse's way. He's going to be trying to catch up and get underneath you, and that's going to be a detriment to the horse making its best jump."

A weak position can hinder your

#### **Enjoy the Moment**

Having competed in the highest levels of equitation, Jessica Springsteen is no stranger to pressure. "The pressure from doing those finals has taught me, 'Keep your head on straight and don't let your nerves affect how you ride in the ring,'" she says.

She has dealt with other kinds of stress, too. Being the daughter of household name Bruce Springsteen and his wife, singer Patti Scialfa, focuses attention on her. Then there are the expectations that came with having bought Vindicat W, the horse who clinched the team show-jumping gold medal for Britain at the 2012 Olympics with Peter Charles.

Equitation, especially the national finals, carries the Junior equivalent of the tension senior riders feel in a World Cup qualifier or an Olympic selection trial. Lessons learned from participation in the Pessoa/USEF National Hunter Seat Medal Final, the ASPCA Maclay National Championship and similar competitions have served Jessica well in terms of keeping herself focused.

A 2014 graduate of Duke University, Jessica majored in psychology and that has had to play into both her game plan and her game face. "It's OK to be nervous, but you can't let it affect your riding and you can't let the horse feel your nerves," she explains. "When I'm nervous, I tell myself, 'I'm doing something I love.' I look around and say, 'I'm so lucky to be here. It's such an incredible experience. I have to enjoy it.'

"It's not fun when you're so nervous you can't even enjoy the moment. I always try to tell myself that before I go in the ring."



If you're deworming your horse six times a year, it could be as much as four times too often. In fact, the one-size-fits-all approach of deworming every two months is obsolete, according to the American Association of Equine Practitioners (AAEP). In many cases, two treatments may be all your horse needs.

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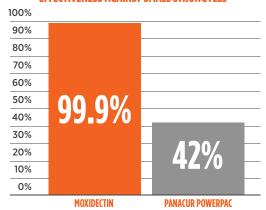
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- <sup>1</sup> American Association of Equine Practitioners. AAEP Parasite Control Guidelines. Available at: http://www.aaep.org/custdocs/ParasiteControlGuidelinesFinal.pdf. Updated 2013. Accessed January 12, 2015.
- $^{2}$  Kaplan RM. Anthelmintic resistance in nematodes of horses. Vet Res 2002;33:491-507.
- <sup>3</sup> Mason ME, Voris ND, Ortis HA, Geeding AA, Kaplan RM. Comparison of a single dose of moxidectin and a five-day course of fenbendazole to reduce and suppress cyathostomin fecal egg counts in a herd of embryo transfer-recipient mares. J Am Vet Med Assoc 2014;245(8):944-951.
- \*This study compared QUEST (moxidectin) Gel with Panacur Powerpac (fenbendazole).



#### Teaching the Tools for Success

Beacon Hill trainer Stacia Madden is a firm believer in the advantages of starting out with equitation, no matter what direction a rider chooses to go later in her equestrian involvement. She has enjoyed seeing Jessica Springsteen and other riders who got their grounding at Beacon Hill do well in the jumpers. She cited Brianne Goutal, the first person to win every major equitation title of the current era, who has gone on to win major grands prix—including the American Gold Cup the year before Jessica's victory.

Equitation offers an opportunity to gain self-assurance in the saddle while honing skills. "Jessica was a timid rider in the very, very beginning," Stacia recalls. "But once she built some strong relationships with horses



Stacia Madden and Jessica Springsteen at the 2009 Platinum Performance/USEF Show Jumping Talent Search Finals East

and built her confidence, everything took off. It was very clear to me early on that she had an uncanny feel for a horse and that extra-special ability to be focused and really ride under pressure."

Jessica's willingness not only to take instruction but to go from there and build on it was key to her memorable Junior performances. "I used to think sending her into the ring was like programming a computer and pressing the 'enter' but-

ton," says Stacia, who was not surprised by how well Jessica is doing in the jumper ring.

"I knew she had the ability to go on and do this [win grands prix]. I was very, very hopeful she would want to stick with it because I thought she'd be a great team competitor. We didn't always talk about her future goals because she was very excited about school and I didn't want to sway her school decision-making based on being selfish and hoping she'd continue riding."

Watching a student like Jessica go on is especially gratifying for Stacia. "It's so exciting. I don't pretend for one second that I have the ability to train kids at a young level and go on and train them at the highest level, but I do believe I have the tools to give kids the platform if they want to go on and do great things. I feel very good when I'm handing them over [to the next trainer] that they're ready."

She concludes, "I treat everybody as if they have aspirations to go on and do more, whether they specify it or not. If you want them to be successful as a Junior, you have to treat them like they're learning the tools to go on and do bigger and better things."

horse's balance. "In equitation courses, you want your horse to be balanced and up," Jessica says. "You don't want them running through your hand and swinging around the turns. They have to be straight, they have to be controlled." That's equally as important in competing on the jumpers.

"Even if you have a good distance, if their balance isn't there, they're not going to clear the fence," Jessica adds. "It's all about having your horse feeling balanced and right underneath you, something learning from a young age really helped."

The link between form and function is basic, as Stacia tells her equitation students. "I give a real explanation on why good position is effective for them so they understand it isn't just about someone judging their looks but understanding they need to be in proper position to execute and work with their horse."

Part of the key to a strong position is having a strong core.

Says Jessica, who overcame a habit of ducking, "You have to have your body up and your balance up. You have to have a strong core and strong legs. You have to have strong everything in riding—your arms, your back. It's important to be fit and have body control. That's something I worked on forever as a Junior, controlling my body." This was harder when she attended Duke University and couldn't ride daily. "I didn't have as strong legs as I do now, riding every single day. I was getting jumped loose over the fences," she says.

#### **Learning About Track**

"When it comes to making turns, that's something I learned in equitation—the winning rounds are the ones with beautiful, neat turns and galloping oxers," says Jessica. "In the jumpers, if you do those neat turns, you can be faster and you don't even look as if you're going as fast. It's about efficiency.

"IEquitation definitely helped me a lot, being able to just practice that over and over, getting the distances correct. Still, of course, there are times when you get a little bit carried away in the jump-offs," she says with a laugh.



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transfer-recipient mares. J Awm Vet Med Assoc 2014;245(8):944-951.
"This study compared OUEST (moxidectin) Gel with Panacur Powerpac (fenbendazole).
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In equitation, riders learn to weigh the pros and cons of when an inside turn is appropriate or if it's better to go around a fence. Stacia notes: "The amount of comfort it gives a rider to understand track really leads to a faster jump-off, potentially." Equitation riders get comfortable with a tight turn at smaller fences so when they make the transition to the higher fences, they're not adjusting to the handiness of a very tight track.

Stacia defines track as the path between two fences. In equitation, she says, "You learn about track, and track is important in jump-offs because that's how you can have a very fast, seamless round.

"A lot of times, the path is easy to figure out when it's a straight line. When the lines are broken or parallel to each other, it doesn't look as if there would be a related distance. But often, there is a related distance that invites the riders to stay on an aggressive track or an inside line.

Race-car drivers talk about line and track also, and it ends up being the fastest way to negotiate from Point A to Point B. A lot of times, the fastest way is not always the most direct."

Stacia adds that she hears riders with equitation experience chatting about how many strides to do between fences that aren't related, perhaps deciding on 12 when they have an option that runs from 11 to 14 strides, for instance. At the same time, she says, "I hear riders who haven't done equitation say, 'I don't count past seven."

Explains Jessica, "In the jumpers, you don't have to be as smooth, you can be a little bit stronger. But you still jump one jump in relation to how you meet the next. It's important to start thinking about that at a young age."

Jessica says being exposed to dressage earlier in her career contributed to her understanding of what her horses need. "I actually loved that because it focuses on the horses being loose and stretching their necks and using all their muscles," she says. Leg-yields, half-passes, extension and collection, counter-canter—all movements she learned training in equitation—are still part of her routine with the jumpers.

The flatwork, in turn, helped make the horses more adjustable, along with varying the striding in lines, also an equitation mainstay. "[Equitation] teaches you how to get your horse rideable and adjustable. We still do a lot of lines, making them leave out strides, then coming back and adding a stride," Jessica says. "Just getting that adjustability is so important."

#### Differences Between Equitation and Jumpers

There are, of course, also many differences between equitation and grand prix jumping. "When you're younger, you're doing all those lessons to train yourself," Jessica



observes. "Now it's more focusing on getting the horses to jump the best they can. It's less about you. It's what you need to do for each horse."

In equitation, Jessica says, "We did a lot of full courses, learning to do those accurately." With the jumpers, however, "We don't do that as much now. You don't want to wear your horse out." Many times, the exercises involve simply using rails on the ground. The goal is "just like the flatwork: Getting your horse feeling good and balanced is everything," she says.

Going from one discipline to the other is, "a big transition. [In the jumper ring,] it's not how pretty and smooth you are. It's about riding well and riding a little bit stronger and having a strong connection with your horse."

Jessica concedes that as she left equitation and focused on the jumpers, she needed to have a new mind-set. "When you get to bigger tracks, you have to be

strong and it's OK not to lookl perfect. If you clear the fence, you clear the fence. Sometimes your reins are a little long and you look a little discombobulated," she says.

Her former showjumping coaches, Laura Kraut and Nick Skelton, "taught me it's OK to be strong and powerful with your horse. It took me a few years to not

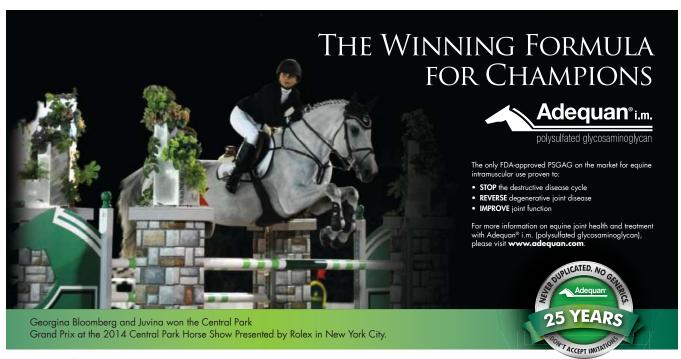
worry about looking perfect, and I think that's from doing the equitation for so long," she surmises. But she notes, "That's the American style of riding as well."

Now training with European-based Australian Edwina Tops-Alexander, Jessica continues to compete internationally against riders who never were schooled

Jessica and
Lisona won the
puissance at the
2014 Washington
International
Horse Show.

in equitation because it is not available in their home countries. While she is the beneficiary of its advantages, she always sees that there are many ways to get a horse over the fences.

"Everyone has different styles," she acknowledges. "What works for some people doesn't work for others."



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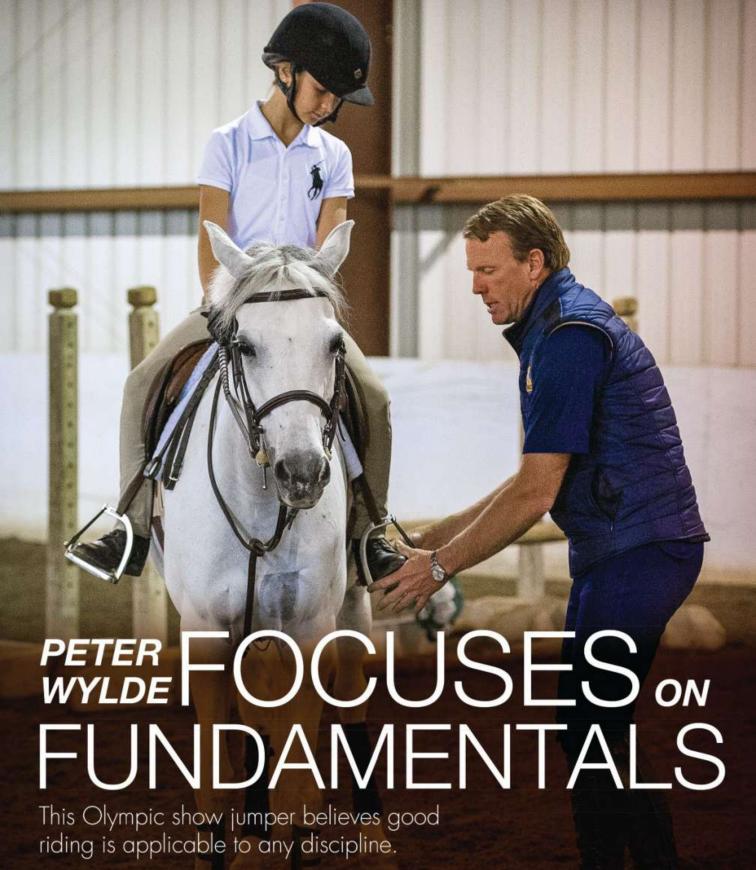
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Story and photos by Tricia Booker

hen Peter Wylde teaches a clinic, his mission is simple: "I'm focused on helping the riders do whatever they want to do instead of just being up there for the ride," he said.

Peter, the 2004 Olympic Games show-jumping team gold medalist, took that philosophy to Virginia last spring, where he taught the students who had won the training session by earn-

ing the Best Group Spirit Award at last year's Washington International Horse Show Barn Night. The clinic was courtesy of Cavalor and held at Jenny Graham's Cedar Creek Farm in Sterling.

Four small groups of riders took part in the riding portion with sessions ranging from pony hunters to those competing in the 3-foot-6 Junior hunters. Peter had each group work on the flat before starting over gymnastics and eventually jumping courses. With a cold rain falling that day, the clinic was moved indoors to Cedar Creek's spacious arena, where Peter had plenty of room to set up his exercises.

Peter, a popular hunter/jumper trainer and the lead clinician for the U.S. Hunter Jumper Association's Emerging Athletes Program National Training Session, has many years of experience in clinic settings and has developed a knack for quickly assessing the abilities of a horse and rider.

LEFT: Peter Wylde instructs Kendall Schuler on Roaring Run Fascination in a clinic that Cedar Creek Farm won by earning the Best Group Spirit Award at last year's Washington International Horse Show Barn Night.

BELOW: Kelsey Campbell rides Belle forward. "In a flat class, you want your mount bright and moving forward," Peter said.

"I like to find out from them the problems they've been having and what they think are their strong points," said Peter. "Then, we'll do some simple and basic flatwork, where I just observe them and learn as much as I can in that short period of time. Then, I'll help them improve their position and improve the horse's way

**Soft and Relaxed** 

of going."

For each of the four groups, composed of three or four riders, Peter had them begin on the flat, where he asked the riders to focus on forward, especially at the walk.



"Even when you're walking, keep riding the walk," he said. "In a flat class, you want your mount bright and moving forward."

He advised the riders to sit and connect with their horses during transitions, keeping their bodies tall in the saddle. He repeated a canter-to-sitting-trot transition with some groups to help the riders improve their connections with their horses.

As riders changed direction, Peter asked them to try to see their horses' eyeball on the inside across the diagonal while focusing on a change in the horses' bend. "The horses should be getting soft and relaxed," he said. "You should be able to take more of a connection." Canter lengthenings down the long side of the arena with a return to a normal canter on the ends also allowed the riders to better feel the differences in the size of their horses' strides and the pace changes.

When one horse gave the rider some difficulty in forging a connection, Peter offered his own experience. "You have to work on the flat to bring her a little more together," he said. "And that's coming from the best hunter people who get mad at me for not riding my hunters that way. My jumpers are perfect, but my hunters go with their noses sticking out. If you regularly work on getting her more supple on the flat, she won't be as rude to you when you ask her."

## Let The Jump Get In the Way

Each group began over-fences work by jumping a crossrail on a circle at the trot and canter. "It's very basic, but it allows the rider and the horse to get into a rhythm," Peter said. "They will jump and circle and jump and circle until they can do that comfortably. That leads into doing a course without having the pace change."

Peter's goal for each rider was to take off and land in the same rhythm. Ideally, the horse would also land on the correct canter lead, creating a smooth and effortless circle.



Lauren Dean canters Vivaldi over a crossrail on a circle, working to maintain the same pace all the way around. "Pick up the canter and let the jump get in the way," he advised riders who had difficulty finding a comfortable distance to the

crossrail. "You just want a normal canter, the same pace and energy you have on the flat. Sit still and quiet with your upper body and let the jump just happen."

For the three pony riders, he worked on having them keep their eyes up and looking around the circle to encourage their ponies to land on the correct leads and continue on a round circle. When several had trouble remembering to look up and were cutting their corners, Peter stood where he wanted them to look, having them retain eye contact with him while they jumped the fence.

Peter advised riders to use this exercise on a regular basis. "What's interesting

is that even with an inexperienced rider, you can actually work on training the horse because a lot of the issues with pace changes are just behavioral. This is the perfect exercise to teach a horse to collect the canter and keep a rhythm—let them jump from the base and canter a nice circle."

After each combination had cantered the crossrail circle successfully in both directions, Peter began working up to jumping a course.

He had the riders jump simple lines up and down the long side of the arena with another jump on the inside track at each end of the arena so that they could rollback toward the rail and jump the line the other direction. Peter asked some riders to add a stride in the line and then leave it out.

"This exercise allows them to practice getting comfortable going up and down a line," he said. "It's very simple and straight.

That in itself is great training, and it's funny how a lot of people can't just do a simple up and down over a line like that."

Peter acknowledged that it was more difficult for riders to tackle this exercise in the confines of an indoor arena and he noted that setting it up in a larger ring or field allows you to develop one pace and jump everything out of a perfect rhythm.

Peter kept the fences low in the exercise—from 2 feet for the ponies to 2-foot-6 to 2-foot-9 for the horses. "You don't need to make it complicated, either," he said. "You want to allow them to get comfortable and feel good about doing these exercises without freaking anyone out."

#### **Control on Course**

The courses Peter built included comfortable distances in between the fences to encourage a relaxed and even pace, and he added a bounce set on the inside track

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at one end of the ring. Riders approached it on a serpentine from the end of the arena, which helped them retain their focus and helped the horses keep their balance. He included a wall down a diagonal line after the bounce as the final fence, adding a straight-line transition to the walk to

again emphasize balance and control.

"The exercises we do are quite simple," he said. "I like to work on the rider and control. Sometimes in clinics the riders get quite nervous and everything becomes a blur, so I like to work with them on connecting to their horses. I want them to be

able to do everything that they want to do and not feel helpless riding."

For the pony riders who tended to lean up their mounts' necks on course, he said: "If you practice one thing, I want you to sit up straighter. When you ride with your body forward, the distance to

#### **Q&A** with Peter Wylde

During the lunch break, riders had the chance to ask Peter Wylde questions.

**Q:** Is it difficult to switch your style between hunters and jumpers? **A:** Not really. That's what's interesting. We as trainers have to adapt our riding, but if you watch the best hunters being trained in the morning before they show, a lot of them are ridden in closed frames. The riders work on their suppleness and getting the horse light in both directions. Then, when they show them, they're so nicely broke that you can ride them in a more open frame. You have to have done the proper flatwork first, so they are polite, nice in the mouth and even on both sides. That's one thing I didn't realize until I started doing more of the hunters the past few years. They have to land on both leads and they can't be one-sided because every division now has a handy class, and you need to be able to turn to a jump and get the lead in the air. It's different than the jumpers because they go in a more collected frame, but it's a lot more similar than it is different.

Q: Who was your best horse?

A: Fein Cera [Peter's 2004 Olympic Games gold-medal-winning mount] was the best horse I ever had, for sure. But I had another horse who was more competitive than Fein Cera. His name was Pinocchio. He was a bit crazy—Pilot was his grandsire, and that trait was in his breeding. We bought him as a 5-year-old, and when you would get on, he would rear and rear. He was difficult, but he wasn't mean.

He was an unbelievable jumper, though. He was hot to ride, but he could do anything. I rode him until he was 7. Then we sold him to a family, and they sent him back to me at age 9. As a 5-,6-, and 7-year-old, he was the best horse I ever rode. After I got him back, it took about eight months for us to get going again, and he started competing in the biggest international competitions in the world and getting top results. I won the World Cup class in Leipzig [Germany] with him, one of the biggest indoor World Cup classes. I took him to Aachen [Germany] and rode him in the big Grand Prix, and he had three clear rounds.

I had another horse who was actually better than both of them—Hello Sanctos. He's now the Number 1 horse in the world with Scott Brash of Great Britain. We bought him as a 7-year-old, and I rode him until November of his 8-year-old year. I knew this horse could do anything. I rode him in five grand prix classes as an 8-year-old, and he was in the top five each time. He won the last one in Germany, and the class was televised in Germany. The Monday after he won that class, my phone was ringing off the hook. People were of-

fering insane amounts of money. I owned him in partnership, and we just couldn't refuse the offers.

I don't know if I made the right choice. I still sort of regret not being able to ride him now. He's an amazing horse. Scott's a brilliant rider, and we're lucky he ended up in Scott's hands. It's a perfect match.

Q: How do you avoid thinking too much in the show ring?

A: There are two tricks that help. I have all of my students pick someone that's of a similar body type as that student. I say, 'Watch that person and think about the way that person rides.' Let's say you want to ride like Liza Boyd. Picture her on course and try to emulate that ride. For my jumper students, I'll pick someone of a similar body type and have them find videos of that person riding. Watching someone who's similar to you helps a lot.

Also, before I go in the ring after I've done the warm-up, I take that moment and just visualize myself riding the course perfectly. I also allow my students this time before they go in the ring. I cut out any last-minute instructions. You've done all of the practicing at home, and, hopefully, all of those particulars you've already put into your repertoire. You just need to think about pace, direction, straight lines and seeing your distance. If you think about too many other things, you'll forget about the most important. Overthinking becomes a problem, so simplify at that point.



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ABOVE: Cindy
Readyhough and
Meeko ride over a
bounce in a serpentine
pattern, which helped
riders maintain their
focus and helped horses
keep their balance.

LEFT: Maggie McCabe and Cover Story ride down a simple line along the long side of the arena, which Peter said can be challenging for some riders.

the fence goes away. The taller your body, the better the distance. When you get to a little bit of a deep distance and your body is forward, your pony can't pat the ground nicely. If you sit up tall, it's a much smoother jump."

Peter said the exercises he builds for clinics are similar to those he does at home in Millbrook, New York, with his own horses, from young prospects to upper-level competitors, jumpers and hunters. "It's almost like riding a hunter course, but it's training the horse to stay in an even rhythm so it's smooth," he said. "The goal is for there to be no pace changes, and you can finish the course in the same control and rhythm that you started with. So, all of the exercises we do here are

working toward that outcome."

When starting a course, he advised the riders to establish their canter one notch too fast and then slow down to the first fence. This plan ensures that the horse is in front of the rider's leg and not too lethargic to the first fence, which is often a single jump.

For one rider with a fresh mount, he had her sit as quietly as she could to the first fence with her reins short and hands low and quiet. He encouraged her to use as little upper-body motion as possible over the jump. "Stay quiet and supportive," he told her.

When another rider kept jumping ahead of his horse, Peter provided a visual reference. "Think of 'Hunt Printing," he said of the old-fashioned sporting art that depicts a rider sitting up straight over a jump. That description did the trick, and the result was a more sophisticated position as well as a horse who landed in

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Peter, watching Ainsley Cragin and Dark Horse, told riders that "Good riding is applicable to any discipline."

better balance. Peter praised him, "Your last course was super. Your horses will go better and better because you are in a much better position."

Throughout the sessions, no jump heights were more than 3 feet, allowing the riders and horses to comfortably tackle the new and different challenges without worrying about getting to the other side. "I try to help IridersI mentally in their riding so they can do the best job that they're capable of doing," he continued. "A lot of times I think too much information is given and it's impossible for

#### Cedar Creek Farm

Cedar Creek Farm in Sterling, Virginia, owned and operated by Jenny and Mike Graham, is regularly among the winners in the Washington International Horse Show's Barn Night competitions.

Located in suburban Washington, D.C., Cedar Creek draws riders from throughout the metropolitan area who are enthusiastic supporters. In addition to earning the Spirit Award in 2014, Cedar Creek has earned the Largest Barn Contest as well as the Best Barn Video Award in the past.

Most of the riders who rode in the clinic also attended Barn Night festivities, and Jenny chose not to open the clinic to those outside her barn so that it was a more intimate setting for her committed students to learn.

"I'm amazed that we were able to have [Peter Wylde] for the day, and many of the Washington International reps and sponsors came," Jenny said. "It was our day and a great opportunity for the kids, and I can't thank them enough."

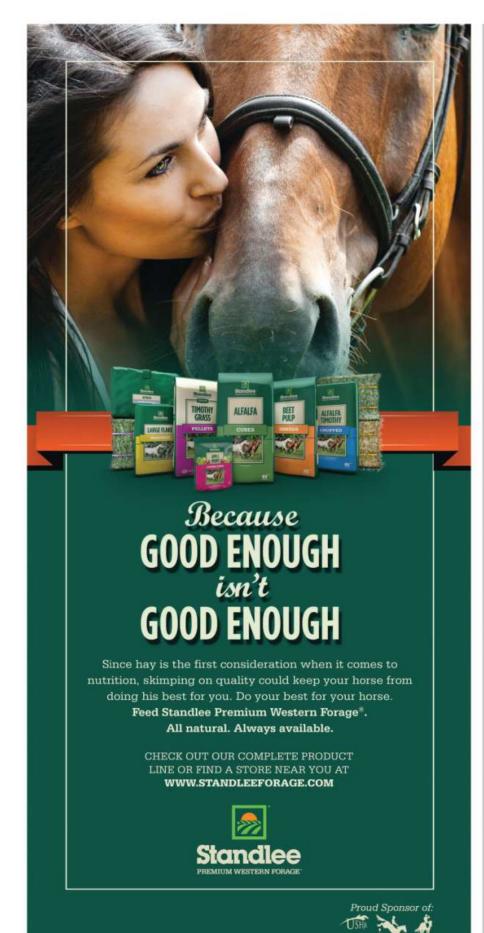
She was pleased that Peter spent time with her students off the horses.

"They were able to talk to him about what it was like to be an Olympian and how hard you have to work and what you have to sacrifice to get there," she said. "They've never had the opportunity to talk to someone who was on a gold-medal team. I believe they'll think about the discipline and sacrifices he made over the years and it will up their games in the future."

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them to process and execute everything, so it needs to be simplified.

"Whether it's equitation, hunter or jumper, it's all basically good correct riding," Peter continued. "It's not that much different between disciplines. Sure, there are subtleties that are different when you get to the higher levels, but in the learning levels it's basic and simple. Good riding is applicable to any discipline."

Peter Wylde, who currently divides his time between Wellington, Florida, and Millbrook, New York, began his equestrian career with Fran and Joe Dotoli, under whose guidance he won the 1982 ASPCA Maclay National Championship at Madison Square Garden, While a student at Tufts University, Peter won the Intercollegiate Horse Shows Association's Cacchione Cup in equitation before he turned his focus to show jumping.

Peter's professional equestrian career has spanned multiple continents and includes impressive victories on both sides of the Atlantic. He jumped to the team gold medal at the 2004 Athens Olympic Games and earned the individual bronze at the 2002 FEI World Equestrian Games in Spain aboard Fein Cera. On Macanudo De Niro, Peter won individual and team silver medals at the 1999 Pan American Games in Winnipeg, Canada.

In addition, Peter has earned leading rider titles from some of the world's top shows, including the Washington International Horse Show and the CSI-W Geneva in Switzerland. He's also won grand prix and World Cup competitions around the world, including Paris, France; Mechelen, Belgium; and Dortmund and Leipzig, Germany.

Together with his partner, Eduard Mullenders, Peter runs Mullenders & Wylde Horses Inc., and trains top-level horses and riders in the hunter and jumper divisions.

The 2015 Washington International Horse Show will be held Oct. 20–25 in Washington, D.C. Barn night will be Oct. 22. Visit www.wihs.org for more information.

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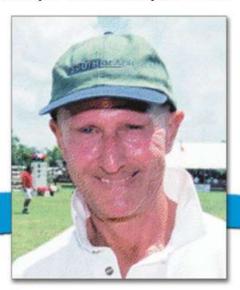


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# Why does my mare chew on the metal cross-ties after a treat?

Whenever I give my warmblood mare a treat while she's in the cross-ties, she eats it then turns to chew on the left metal cross-tie.

Even when I took her off the cross-ties and gave her a treat, she turned left and moved her lips. Once she realized there was no chain, she stopped. I don't mind this habit or consider it bad training. I just would like to know why she does it.

#### Katherine A. Houpt, VMD, PhD, DACVB

Your mare's behavior is not all that unusual. Research has shown that when horses consume something sweet quickly, they are still motivated to eat. Horses are designed to eat high-fiber diets of grass, which requires them to spend a lot of time grabbing, chewing and swallowing the food. When we give them a lot of calories in a small package, however, they haven't spent the required time feeding so they find something else to nibble or lick. The cross-ties are just the nearest thing for her to mouth, and horses seem to prefer things made of metal for these activities.

She may always turn to the left because, just as people are rightand left-handed, horses are definitely handed, preferring to turn one way, take one lead or choose one side over the other. Also, you probably spend more time on her left side fastening the first cross-tie and throatlatch and that might also influence her. You could put her in the cross-ties facing the opposite direction to see whether it is her left or that particular chain she prefers.

Although cribbing is an abnormal behavior, occurring in about 5 percent of horses, it follows the same pattern as your mare's chewing after a treat. Horses are most likely to crib right after they eat sweet feed. In fact, if you want to demonstrate the behavior to a group of Pony Clubbers, just give a cribbing horse a sugar cube.

Another example of this type of behavior is a calf who drinks milk from a pail and then tries to suckle on her pen mate. Normally the calf would have to suckle from a cow's teat for 10 minutes to acquire the amount of milk she just swallowed in two minutes. Because she is genetically programmed to suckle for 10 minutes, she finds something else on which to suckle.

I am glad you aren't going to stop your mare from doing it because it is harmless and makes her feel less frustrated. Horses have a lot worse habits than this one. Of course, you could stop giving her treats while she is cross-tied, but I am sure she likes to receive them.



Email it to Practical. Horseman@ EquiNetwork. com or mail to 656 Quince Orchard Rd., Suite 600, Gaithersburg, MD 20878.



Since horses are designed to eat for long periods of time, they will find something to nibble or lick after quickly consuming a sweet treat.

Katherine A. Houpt, VMD, PhD, DACVB, treats a variety of behavior problems in dogs, cats and horses. She taught in and oversaw the Animal Behavior Clinic at Cornell University's College of Veterinary Medicine for 35 years before starting her current consulting business, Animal Behavior Consultants of Northern Michigan (www.abcofnm.com). Board-certified by the American College of Veterinary Behaviorists, she published the textbook Domestic Animal Behavior and numerous scientific articles.

## Should I post or sit the trot?

Q

Since I have the option to do either, should I sit or post the trot in my Novice-level eventing dressage test?







#### **STEPH KOHR**

Your goal in every dressage test is to show off yourself and vour horse to the best of your abilities. ludges don't award any extra points to riders who choose to sit the trot, but they do reward riders who wow them with smooth, rhythmic, relaxed, accurate tests. Depending on your skills and your horse's experience and temperament, you may find it easier to produce a performance closest to that ideal by either sitting, posting or doing a little of both! So take the time to analyze your particular situation with the help of your instructor to decide what works best for you.

Most riders choose to post the trot for the majority of the Novice test for a variety of reasons. If you are mounted on a nervous, young and/or green horse, posting may help him maintain a good rhythm and relaxation. Young horses often lack the back strength to carry a sitting trot easily for long periods of time. As a result, even if you're an experienced rider, if you sit too much your horse will get tight in his back, losing his natural swing and limiting the freedom of his gaits. The same thing can happen with tense horses who aren't comfort-

able yet with the feeling of a rider sitting the trot. In both cases, judges' comments frequently include phrases such as "tight through the back" and "needs more reach." Such fundamental training holes will be reflected in lower scores.

Riders who lack an independent seat can produce similarly disappointing results if they attempt too much sitting trot in the show ring. To sit the trot well without interfering with your horse's motion, you must be able to use your hand and leg aids without bouncing, tightening or bracing anywhere else in your body. Even the slightest bounce in the saddle or in your hands can inhibit your horse's ability to perform the movements well.

If you do have a good independent seat, however, there are instances in which the sitting trot may benefit you in the show ring. For example, if you have a lazy horse who is comfortable carrying your weight in the saddle, it may be easier to keep his hindquarters engaged if you sit the trot. Ask your instructor or a friend to observe his movement while you post and sit to see which produces a more forward, fluid trot.

There is no need to commit to either posting or sitting for the entire test. In fact, you may produce your best performance by doing a little bit of both.



To decide whether to post or sit the trot during a test, have someone observe your horse's movement while you post and sit to see which produces a more forward, fluid trot.

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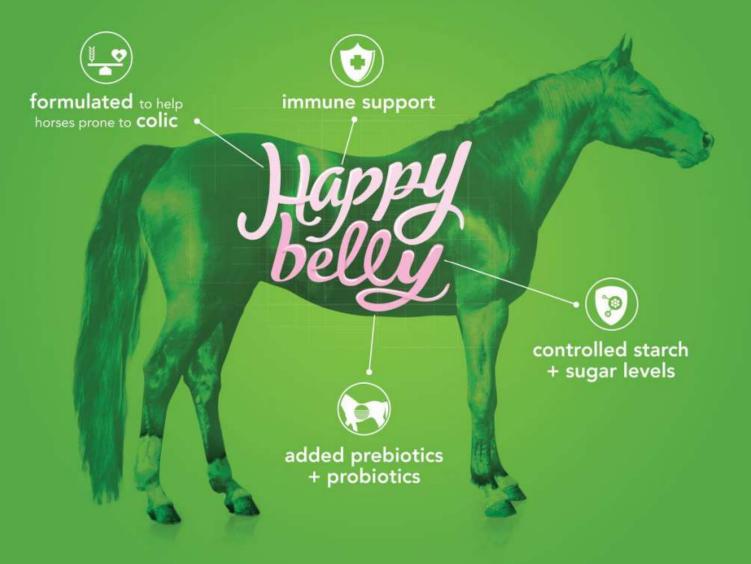
Sitting during certain strategic portions of the test can help you balance, center and organize yourself. A good place to do this is a few beats before transitions, especially ones that come up quickly, one after another. Another good place is just before your halt on the centerline. Sitting evenly on your two seat bones before asking for the downward transition can encourage your horse to stay straight and square in his halt.

On the other hand, posting can help to keep some horses moving freely forward in moments of the test when they might otherwise stall. For example, it may help to post through the turn onto the centerline, which will encourage your horse to keep pushing around the turn. After you've straightened up, wait until you're about a quarter of the way down the centerline before sitting down for the halt.

In general, a good rule of thumb is to ride the same way in the show ring that you do at home. If you do most of your flatwork schooling in posting trot, do that in competition. If you mostly sit the trot at home and feel that it enhances your and your horse's performance, do that. It all boils down to what works best for your particular partnership. **2** 

Steph Kohr grew up in an eventing family. Her mother, Gretchen Butts, is a four-star eventer, FEI technical delegate and eventing judge. Her father, Robert, is a cross-country course designer. Steph rode in her first event at the age of 8 in 1992. She went on to become an "A" Pony Clubber and a U.S. Eventing Association Level II certified instructor. Along the way, she purchased a 4-year-old Canadian Sporthorse, Bungee, and trained him through Advanced level. She also trained with top international eventers, dressage riders and show jumpers in England and Holland. Now specializing in developing young prospects, she frequently competes in the USEA's Young Event Horse Series. Steph trains and teaches at her family's farm, Waredaca, a perennially popular host of recognized events, camps and lesson programs based in Laytonsville, Maryland.





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# 7 Things To Do in OCTOBER

- □ APPLY for a U.S. Eventing Association 2015 Worth The Trust Scholarship by the Oct. 1 deadline. Two scholarships will be awarded to fund educational activities: a young adult amateur eventer (age 16–25) will receive \$3,000 and an adult amateur (age 26 and older) will receive \$2,000; www.useventing.com.
- □ CHEER ON rising showjumping stars at the Platinum Performance USEF Talent Search Finals East, Oct. 2–4, in Gladstone, NJ. The show features three phases: flat, gymnastics and show jumping; www.usef.org.
- □ **ATTEND** the Pennsylvania National Horse Show, Oct. 8–17, in Harrisburg, PA. Events include the Pessoa/USEF National Hunter Seat Medal Final and the \$85,000

- Grand Prix; (www.panational.org). The show will also host its second East Coast Equine Comeback Challenge on Oct. 13; www.ahomefor everyhorse.com.
- □ **HEAD TO** the Dutta Corporation Fair Hill International Three-Day Event, Oct. 15–18, in Elkton, MD. The competition features a CCI\*\*\*, CCI\*\* and the USEA Young Event Horse East Coast Championships as well as a dogagility competition and trade fair; www.fairhillinternational.com.
- □ **SEE** the nation's capital when you attend the Washington International Horse Show, Oct. 20–25, in Washington, D.C. Highlights include a Longines FEI World Cup<sup>™</sup> Jumping North American League qualifier with a purse of \$125,000, a puissance competi-

tion and the WIHS Equitation Final; www.wihs.org.

- □ **TAKE IN** the action of the CP National Horse Show, Oct. 27–Nov. 1, at the Kentucky Horse Park in Lexington, KY. Highlights include a Longines FEI World Cup<sup>™</sup> Jumping North American League qualifier with a purse of \$250,000 and the Maclay National Championship; www.nhs.org.
- □ ROOT FOR the best event riders in the west at the Galway Downs International Three-Day Event, Oct. 29–Nov. 1, in Temecula, CA. The show includes national levels and FEI divisions from CCI\* through CCI\*\*\* and also showcases 4- and 5-year-old horses at the USEA Young Event Horse West Coast Champion-ships; www.galwaydowns.com.



#### **World Cup Qualifiers Begin**

Longtime partners and perennial crowd favorites Rich Fellers and Flexible won the first West Coast Longines FEI World Cup™ Jumping North American League qualifier while Schuyler Riley and her mare, Dobra de Porceyo, captured the first East Coast qualifier. With the wins, both riders earned points toward qualifying for

the Longines FEI World Cup™ Jumping Final in Gothenburg, Sweden, March 23–28, 2016.

The new qualifying series kicked off at International Bromont in Quebec,



Rich Fellers and Flexible

Canada, Aug. 9. As the last to go in the jump-off, Riley posted a speedy double-clear trip of 41.31 seconds to beat the eight other riders in the final round and take home the win in the CSI\*\*\* \$100,000 class. Charlie Jacobs and Flaming Star placed second and Russian rider Ljubov Kochetova and Urus 2 rounded out the top three.

Fellers and the 19-year-old Flexible shaved tighter turns and left a stride out to a double combination to beat **Will Simpson** and The Dude's jump-off time at the \$127,000 CSI\*\*\* at the Thunderbird Show Park in Langley, British Columbia, Aug. 16.

#### **Upcoming Competitions**

The series, which boasts a minimum of \$2.4 million in prize money, consists of 14 qualifiers in the United States, Canada and Mexico—seven events on the East Coast and seven



Schuyler Riley and Dobra de Porceyo

on the West Coast. The remaining FEI World Cup™ Jumping North American League qualifiers will be at the following horse shows:

East Coast

- American Gold Cup, North Salem, NY, Sept. 13
- Washington International Horse Show, Washington, D.C., Oct. 24
- CP National Horse Show, Lexington, KY, Nov. 1
- Royal Agricultural Winter Fair, Toronto, Ontario, Canada, Nov. 11
- Wellington Masters, Wellington, FL, Feb. 7, 2016
- Live Oak International, Ocala, FL, Feb. 27, 2016

West Coast

- Sacramento International Horse Show, Sacramento, CA, Sept. 26
- Del Mar International World Cup, Del Mar, CA, Oct. 17
- The Royal West, Calgary, Alberta, Canada, Oct. 31
- The Las Vegas National, Las Vegas, NV, Nov. 14
- Triple Copa Scappino, Valle de Bravo, Mexico, Jan. 23, 2016
- HITS Thermal, Thermal, CA, Feb. 13, 2016

The top seven U.S. riders from the East Coast, the top three U.S. riders from the West Coast and the two best-placed riders from Canada and Mexico will qualify for the final along with winners from the 13 other leagues around the world.

Follow the action before, during and after each qualifier through news releases, feature articles, photo galleries, and video interviews and watch livestreaming of the FEI competitions leading

up to each of the qualifiers at www.PracticalHorsemanMag.com/FEI-World-Cup-NAL. The qualifiers will be live-streamed on FEI TV at www.feitv.org.

Enter to Win a Trip to Las Vegas

If you want a chance to attend the
Longines FEI World Cup™ Jumping
North American League Las Vegas on
Nov. 14, enter the Travel Sweepstakes.
The grand prize is a trip for two to the
event from Nov. 10–15 and includes
VIP access to the Las Vegas National
Horse Show, hotel accommodations
and airfare. Enter from Sept. 1–Oct. 9
at www.PracticalHorsemanMag.com/NAL

#### Win a Day with Boyd And Silva Martin

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Enter to win a free clinic at your barn for you and nine of your friends with Olympic eventer and Pan American Games gold medalist **Boyd Martin** and his wife **Silva Martin**, a renowned Grand Prix dressage rider who passed her Bereiter exam with an "excellent" in her native Germany. Let us know in 250 words or less why you deserve to win *Practical Horseman* and *Dressage Today's* Training with the Stars: Win a Day with Boyd and Silva Martin contest, in partnership with Purina. To enter, go to www.Practical HorsemanMag.com/WinADayMartin.



**Boyd and Silva Martin** 

#### In Memoriam: Karen Stives

Acclaimed event rider and U.S. Eventing Hall of Fame member **Karen Stives** passed

away Aug. 14 after a long illness. She is best remembered for her partnership with Ben Arthur, with whom she won an individual silver medal at the 1984 Los Angeles Olympics as well as team gold for the U.S. She became the first of two women ever to win an individual Olympic eventing medal.

Stives was the three-time winner of the U.S. Combined Training Association Rider of the Year title and represented the U.S. in many international events, including the 1982 World Championships.

Following her retirement from international competition, she became an FEI (International Equestrian Federation) judge and was chairperson of the U.S. Equestrian

Team Three-Day Event Selectors' Committee. In 2014, Stives donated \$1 million, to the USET Foundation, which became known as the Karen E. Stives Endowment Fund for



Olympic gold medalist Karen Stives

High Performance Eventing that awards competition grants to U.S. riders.

#### In Memoriam: Out and About

Kerry Millikin's Olympic eventing partner Out and About was humanely euthanized in early August after complications from old age. He was 28



years old. Millikin and the Thoroughbred gelding were best known for winning the individual bronze medal for the U.S. at the 1996 Atlanta Olympics. They also competed in the 1997 Open European Championships, earned a team bronze at the 1998 World Equestrian Games and placed third at the 1999 Badminton Horse Trials.

# Tips for Blanketing a One every week or so or whenever the

**Bv Max Corcoran** 



When deciding strategies for blanketing your trace-clipped horse, consider the type of clip he has, his internal thermostat and the climate.

ou've trace-clipped your horse and now you're trying to decide whether or not to blanket him. The answer depends on three factors: the type of trace clip he has, his internal thermostat and the climate.

#### Type of Trace Clip

My general rule of thumb is to replace the hair you've taken off with an equal amount of blanketing. If you've shaved a narrow strip across your horse's sides, you won't need to blanket as frequently or with as heavy a blanket as you would if you shaved a substantial amount of hair from his neck, shoulders, sides and belly.

In addition, when you blanket, try to cover areas that you have clipped. If you've clipped the neck or face, buy an attachable hood or stocking-like lammies™ for him.

#### His Internal Thermostat

Although some people blanket according to exact temperatures, it's best to let your horse tell you his needs: Feel his ears to determine if he's cold (they'll be noticeably colder if his temperature drops); slide a hand under the front of his blanket to check that he's not hot and sweating. Do this frequently, especially when you first start blanketing him, and familiarize yourself with his internal thermostat. In cold weather, a sweaty horse can catch a chill easily, so it's safer to underblanket than overblanket.

#### Climate-Based Wardrobe

The basic wardrobe of a trace-clipped horse who is stabled indoors and lives in a moderate climate should include

- a medium-weight stable blanket
- at least two inexpensive, lightweight sheets
- a lightweight, waterproof turnout blanket or rug.

If you live in a northern, colder climate, you may need even more sheets and blankets for layering. If you live in an especially cold climate and can afford it, consider buying an additional, heavyweight stable blanket and a heavier turnout rug for chillier days. The type of barn you have can also play a role in your blanketing strategy. If it's enclosed and draft-free, you may need to blanket less than if the stalls open to the outside.

#### Strategy

I always use a lightweight sheet under a horse's blanket, replacing it with a dry, clean

one every week or so or whenever the horse gets damp. I layer over this sheet according to the temperature and each horse's comfort level. For cool temperatures (below about 55 degrees F, again, depending on your horse), consider clothing him in just a sheet. If the temperature drops closer to freezing, add a layer—another sheet or a medium stable blanket. For extreme cold, you may want to add a heavier quilted blanket.

#### **Turnout**

When deciding how to blanket a horse who's outside, evaluate the weather conditions and the temperature. Wind, precipitation and general dampness all contribute to the toll on your horse's system. The damper and windier it is, the more heavily you should blanket your horse. If it's sunny and your horse has access to a windbreak, it's OK to turn him out briefly without a blanket. For longer or overnight turnout, colder temperatures and/or damper conditions, use a lightweight sheet and turnout rug. Layer under the rug as the temperature and weather conditions worsen.

Depending on the time of year you clip your horse, his blanketing needs may change as his hair grows. In general, he will need the heaviest blankets just after being clipped. As his hair grows, monitor his comfort level and adjust your blanketing routine accordingly. And, in most parts of the country, the spring temperatures should be warm enough that you won't need to blanket anymore.

Max Corcoran was the head groom for Karen and David O'Connor for over a decade, accompanying the O'Connor Event Team to many international and team competitions, including the Olympics and World Equestrian Games. She now enjoys doing freelance work for other riders and organizations.

# Winner's CIRCLE

#### **Historic Derby Win for Boyd**

**Liza Boyd** and Brunello won the \$200,000 U.S. Hunter Jumper Association International Hunter Derby Championship in August, continuing their unprecedented three-year winning streak in the prestigious class. Earning scores of 96,



Liza Boyd and Brunello

94 and 94 in the Handy Hunter round, the pair claimed their most recent derby championship by the biggest margin so far.

"He's a little like his name 'Brunello,' a big red wine from Italy, and he just gets better with age," Boyd said of the 17-year-old gelding she co-owns with **Janet Peterson**. "He just jumps higher and higher every single year."

Kelly Farmer and Mindful earned second place and took home the titles of Leading Rider of the Qualifying Series and Leading Horse of

the Qualifying Series. Brady Mitchell and Cassanto rounded out the top three.

#### **Pony Finals Results**

**Sophie Gochman**, of New York, New York, demonstrated her equitation skills on Rico Suave to lead a field of 165 riders and take home the top honors in the Marshall & Sterling/U.S. Pony Medal Finals at the Kentucky Horse Park in Lexington in August.

Augusta Iwasaki, of Calabasas, California, and Bit of Laughter earned both the Grand Champion Hunter Pony title as well as the Small Regular Hunter Pony Championship. She also won the Green Hunter Pony Grand Champion with Kingston after clinching the Large Green Hunter Pony Championship.

Iwasaki, 11, reflected on her partnership with 10-year-old gelding Bit of Laughter, known as "Ceto": "In the beginning he was really difficult, but now he



Augusta Iwasaki and Bit of Laughter

is just the image of perfection. He didn't want to participate in the beginning, but then he realized that he could participate and have fun."

**Taylor St. Jacques**, of Glen Allen, Virginia, and Glynhafan Red Kestral earned top overall honors in the Large Regular Hunter Pony Championship as well as the Reserve Grand Champion Hunter Pony title.

**Devin Seek**, of Ocala, Florida, and Woodlands Polar Bear won the Small Green Hunter Pony Championship. Woodlands Stevie Ray earned the Medium Regular Hunter Pony Championship for **Alexa Aureliano**, of Old

Brookville, New York. **Emma Kurtz**, of Hudson, Ohio, and Truly Yours were awarded both the Medium Green Hunter Pony Championship as well as the Reserve Green Hunter Pony Grand Championship.

Elizabeth McDougald, of Lawton, Oklahoma, took home the gold medal in the U.S. National Pony Jumper Championship with Knock My Sox Off, while **Stephanie Don** and Joel finished with a silver medal and **Sarah Davis** and National Treasure were the bronze medalists. Zone 4 won its fifth Team Champi

onship and included **Charles Smith** and Venice, **Chloe Farnham** and Cookies & Cream, **Hallie Rush** and Sky Miles, and **Anna Reising** and Blue Me Away.

## West Coast Junior Championships

More than 50 of the country's Juniors competed for top honors in the three-phase U.S. Junior Hunter National Championship West Coast in Del Mar, California, in July.

Kaitlyn Van Konynenburg, of Pacific Palisades, California, and Wish List posted the best overall score of the 3-foot-6 competition to earn the Grand Champion title. Ashton Alexander, of Ocala, Florida, and Krave were the Reserve Champions.

In the 3-foot-3 Championship, **Celine Claessens**, of Rolling Hills, California,

and Small Kiss were named Grand Champions. **Kailin Kerzner**, of Edwards, Colorado, and Tache Rouge picked up



Kaitlyn Van Konynenburg and Wish List

the Reserve Championship.

## Martin Wins Inaugural Rebecca Farm CCI\*\*\*

**Kurt Martin** of Middleburg, Virginia, won the inaugural CCI\*\*\* at The Event at

Rebecca Farm in Kalispell, Montana, in July. Martin partnered with his own and Caroljean Martin's Delux Z to win the division on their dressage score, the only pair in the class to do so.



Kurt Martin and Delux Z















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# How Hard Should Eventers Train?

vent horses, like all athletes, must be in top condition to perform well. Their training includes conditioning work that adapts muscles, bones, heart and other systems to meet the demands of competition. But some new research raises a question: Do these horses train hard enough?

Last spring, scientists at Kentucky Equine Research carried out a two-part study while field-testing a new fitness-monitoring smartphone app, which the company is marketing as KER Clocklt Sport. The app, adapted from one developed for racehorses, uses Bluetooth technology to collect information from a heart-rate monitor and small transmitter worn by the horse during work. It records the horse's speed, distance and altitude as well as his heart rate.



A study from Kentucky Equine Research used a smartphone app to record a horse's speed, distance, altitude and heart rate.

Heart rate is a key measure of fitness. The harder the horse's muscles work, the harder his heart works to deliver oxygen and fuel (fatty acids and glucose) to the muscles, which use oxygen to burn the fuel and release energy. If the muscles' demands outstrip the heart's ability to deliver, the horse shifts from aerobic (with oxygen) to anaerobic (without oxygen) energy production. That method, in which muscle enzymes are used to get energy from glycogen stored in muscle tissue, is less efficient. It also produces lactates and other byproducts that cause the horse to tire as they build up. The switchover typically begins at a heart rate of about 150 beats per minute, and above 175 or 180 bpm (near 80 percent of maximum) blood-lactate levels rise sharply.

The KER researchers recorded data on 28 horses compet-

ing cross country, Training through Advanced, at spring events in Florida, Georgia and North Carolina. Heart rates reached or topped 175 bpm during at least part of the round at all levels. Intermediate and Advanced horses were above that level for the entire round—and often above 200 bpm. Blood samples taken five minutes after the round from Advanced and CIC\*\*\* horses at one event confirmed that blood lactate rose in step with the amount of time spent at the highest heart rates.

Separately, the researchers followed 34 horses during two months of early-season training in Ocala, Florida. The horses were being prepped for competition at five levels (Novice through Advanced). The work included hacking, trot sessions, flatwork (dressage), jump or cross-country schooling, galloping and other exercise—but very little of it pushed heart rates over 175 bpm. Advanced and Intermediate horses galloped more often than the other horses, but even they averaged less than two minutes a week training in that heartrate zone.

The results show a gap between exercise intensity in training and during competition, at least for the horses studied. Human athletes often train at heart rates between 75 and 90 percent of maximum, but these horses seldom did. Should they do more? The research doesn't answer that question. Horses aren't humans, the researchers note, and more needs to be learned about how training intensity affects their performance.

#### Curbing a Rangeland Baby Boom

How can America's wild horses be kept from overpopulating western rangelands? Activists, ranchers and politicians have been batting that question around for years. So have officials at the Bureau of Land Management, which oversees the free-roaming herds on public lands. Now the BLM is launching a research push to find better tools for managing the animals, including new fertility-control options.





The Bureau of Land Management is searching for options to manage the population of wild horses, which has more than doubled since 1971.

Numbers show the need: Since the Wild Free-Roaming Horses and Burros Act became law in 1971, the equine population on public lands has more than doubled, topping 58,000, the BLM says. Overpopulation leads to overgrazing and that leads to deterioration of the range and of the animals' health. Prolonged drought is adding to the stress.

Fertility control would seem to be the answer-if a practical method can be found. The BLM has given thousands of wild mares contraceptive vaccines, derived from porcine zona pellucida, which promote an immune response that prevents fertilization. But the effects last just one to two years, so mares have to be repeatedly captured and treated. The program continues, but so far it hasn't really dented population growth. Now the bureau is partnering with university researchers in the hunt for better methods. Several studies will evaluate surgical sterilization methods for use on the range and others will explore longer-lasting or even permanent contraceptive vaccines.

With few natural predators or other controls, wild-horse herds can double in size about every four years, the BLM says. To take pressure off the range, some 47,000 horses and burros that have been removed from public lands are being cared for by the BLM in off-range pastures and corrals. Adoptions of these animals have dropped from nearly 8,000 to about 2,500 a year.—*Elaine Pascoe* 

Promotion

# Horse

Thanks to a savvy rescuer, 'A Home for Every Horse' and Purina nutrition, this sad story has a happy ending.

If ever a horse lived up to his name, it's Lucky. Just ask Christine Griffin of Equine Well-Being Rescue, Inc., in Snowflake, Arizona. A certified equine veterinary technician, she helps coordinate adoptions for horses in desperate need and takes on a few cases that other rescue groups might not be willing to handle.

"I found Lucky in a really horrendous situation," she said. "He was being kept by a person who was a hoarder. The barn was three-quarters full of stuff this person had collected. Lucky only had about a 12-by-12-foot area to be in. He wasn't clean, he was standing in manure, and he had to share water with other animals.

"Lucky's body condition score was a 1 when we did his intake," she continued. "He was 835 pounds, and his height was 15 hands. He was mildly dehydrated. I'd put his age in the mid-20s."

Fortunately, Griffin had learned about Purina nutrition at one of the company's conferences, and knew that Purina provided feed to rescue facilities through the "A Home for Every Horse" program. "I learned about the extensive research Purina does, how they purchase ingredients, and the testing that goes

#### Calories Without Stress

According to Purina Ph.D. Equine Nutritionist Katie Young, Purina Equine Senior horse feed is an excellent choice for malnourished horses. "In these situations, the highly digestible fiber sources provide needed calories without unduly stressing the compromised digestive tract," she explained. "Further, Equine Senior is an extremely palatable feed for horses with depressed appetites due to debilitation.

"Finally, as feed is first introduced to a starving horse, adding concentrated nutrition with Enrich Plus along with small amounts of Equine Senior may be helpful to provide essential nutrients to help begin the healing process without overloading the digestive tract."



into various ingredients," she recalled. "I also learned about the intense study they do before they change a product, even to make a minor change ... I believe there's a great amount of quality assurance that goes into anything related to Purina products.

"The fact that Purina provides the coupons so we can get free bags of feed is huge," she added. "We got those coupons about the same time we got Lucky, so we were able to designate those bags of feed to Lucky, feed him all Purina products and know that he was getting excellent nutrition."

Griffin started giving Lucky Purina Equine Senior feed, along with Purina Enrich Plus ration balancing feed and free access to hay. "I fed him small, frequent meals, until he got used to eating again. And I fed him that way for some time," she explained.

Soon, Lucky was putting on an average of 25 pounds a week and filling out in the spine area. His attitude, too, began to brighten. "I started seeing a difference within just a couple of weeks," Griffin noted. "At first, he was very withdrawn. He didn't want to be very social; he was nervous. As soon as he started to feel better, his confidence increased. His coat is shiny. After he started getting the nutrition he needed, he started to trot around and be more active and socialize with the other horses."

Six months later, Lucky was thriving on soaked alfalfa pellets, Purina Enrich Plus ration balancing feed, and free access to grass hay. "Now, he's out 24/7 — we just bring him in to feed him," his rescuer said.

"Lucky [now] knows he's going to be fed regularly; he knows he's not going to starve. He has a new home for life as one of our sanctuary horses."







# No More Frozen Fingers **Tack Room**

Extreme Winter Gloves from Heritage are designed for warmth and durability while riding or working in the barn. The 80-gram, 3M Thinsulate insulation and fleece lining keep hands toasty while the waterproof, breathable liner and stretchy nylon outer shell ensure dryness. The Rein Cut™ design and tacky palm material help with rein grip. A pocket allows for insertion



of a hand-warmer packet, keys or money. The gloves also feature touchscreen-friendly fingertips. Black; Youth: 4, 5 and Adult: 6-13; \$42.95; www.heritagegloves.com.



#### Fleece with Options

With its stretchy and breathable microfleece inside and durable outer face, the Kerrits' Hex Fleece Winter Half-Zip can be worn for layering or on its own. The midweight shirt sits low on the hips and includes a 10-inch zipper for ventilation. A low-profile pocket on the sleeve can be used for stashing essentials. The Hex design comes in a variety of colors. Pepper-hex, artic-hex, pewter-hex or black; XS-2XL; \$69; www.kerrits.com.

#### Three-Season Breeches

Looking for a riding pant for cooler weather? Elation's Platinum Full-Seat Soft-Shell Breeches feature a breathable wind- and water-resistant outer soft shell and a fleecy inner layer. Sport Stretch™ ankle closures produce a seamless, comfortable fit. The breeches also have a front zip fly and premium RIMA leather full-seat. Black; 26R-34R; \$139.99; www. equestrianbrandsinternational.com.





#### **Figure-Flattering Meets Functional**

Noble Outfitter's Legacy Coat offers a chic look from barn to town with its classic long style delivering warmth and comfort without bulk. The princess-seam side panels provide a feminine fit while the wide belt gives a finishing touch. The waterproof and wind-resistant polyester/spandex blend stretches and the back biswing gives freedom of motion. Black or wine; XS-XL; \$219.99; www.nobleoutfitters.com. 2



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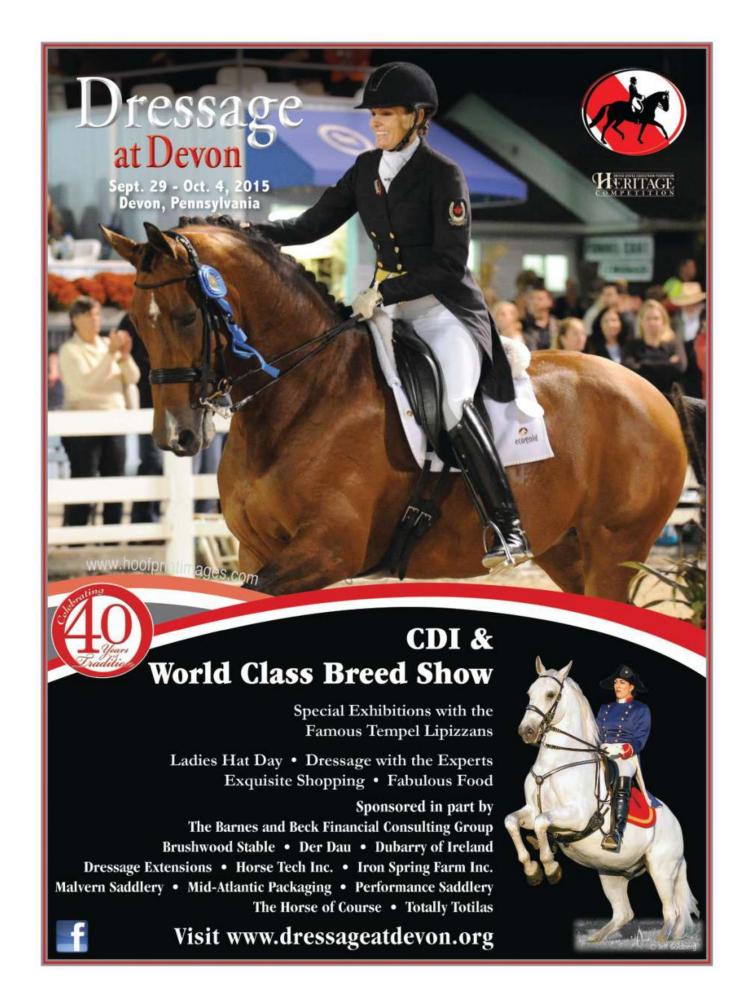
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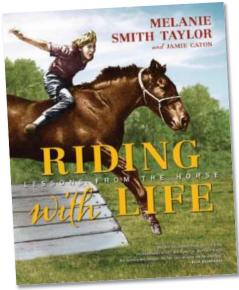
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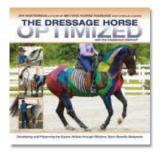
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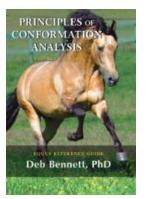
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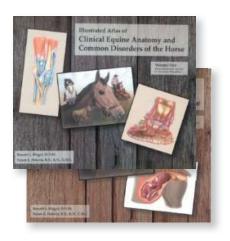
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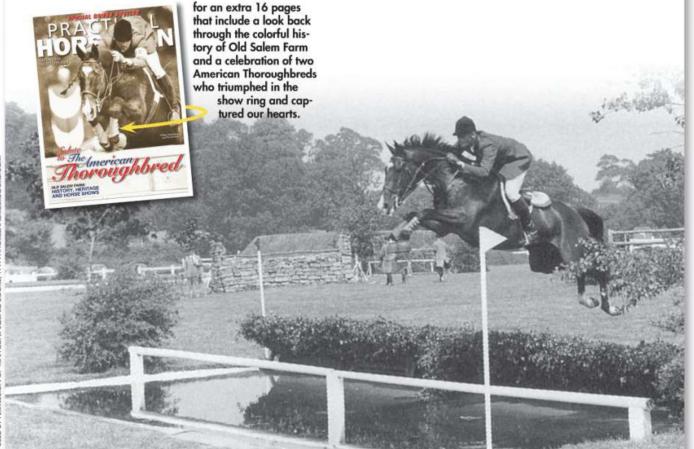


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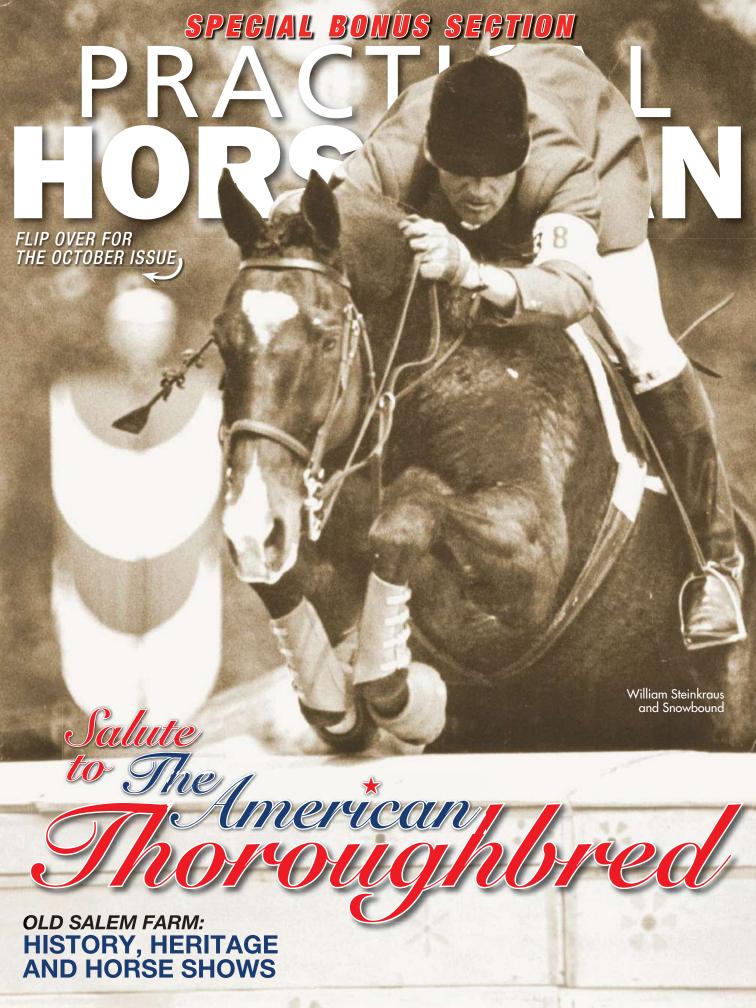


# PRACTICAL HORSEMAN

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William Steinkraus called American Thoroughbred Snowbound, here at Hickstead, "probably the best water jumper I ever rode."









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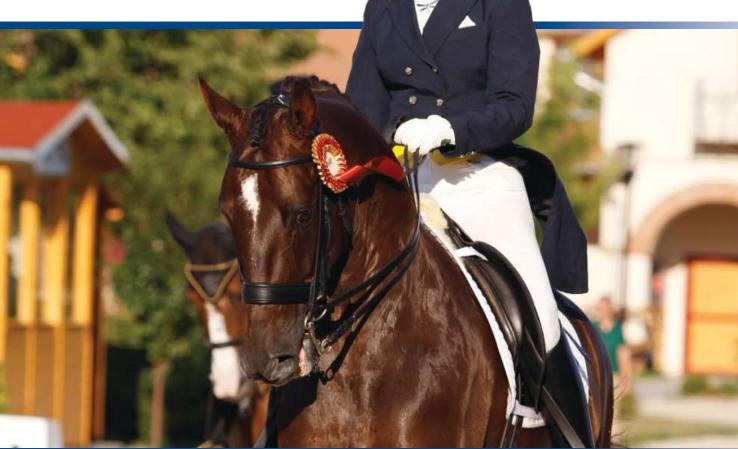
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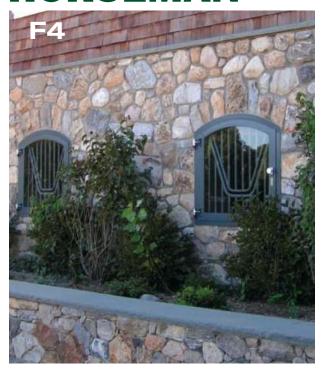
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COVER PHOTO COURTESY OF THE SHOW JUMPING HALL OF FAME William Steinkraus and his horse Snowbound, an American Thoroughbred, won the first individual Olympic show-jumping gold medal for the United States.



HISTORY, HERITAGE AND HORSE SHOWS: © THE BOOK LLC



**ABOVE:** Old Salem Farm. which hosted its first horse show in 1967, now hosts the American Gold Cup, a leg of the Longines FEI World Cup™ Jumping North American League.

**ABOVE RIGHT: Visitors** to Old Salem Farm are greeted with a beautiful entrance and curved drive that leads to the stable.

a booming success

#### By Elizabeth Iliff Prax

ld Salem Farm, one of the most iconic horse-show venues in the country, has fostered dreams, both large and small, for more than half a century. Located in North Salem, New York, only an hour from New York City, the beautiful, 120-acre property graced by a magnificent 85,000-square-foot barn set on the top of a hill has served as a base for a long list of famous—and infamous trainers. Hosting everything from local shows to international events, it's long been a popular destination for spotting equestrian and non-equestrian celebrities. The property itself has been the focus of many grand plans and extravagant investments-some of which panned out and many of which did not-and, at times, more than a whiff of scandal.

A group of retired policemen, led by North Salem resident Frank Amendola, built the original barn in 1964 with the intention of creating a profitable boarding and showing business. They named it Salem View Farms. "How they ever got into that business I don't know," says Carol Goldberg, who worked for a local trainer at the time. "They knew nothing about horses." Frank and his fellow investors did know enough to consult an expert, George Morris, for





**TOP:** Old Salem Farm's current owner, Kamran Hakin, has invested more than \$30 million in renovations to the facility, including extensive exterior work to the stable and riding arenas.

**ABOVE:** As part of the most recent renovations, the stalls were made in Belgium out of Brazilian teak and ipe wood.

### **ABOVE RIGHT:** The front of Old Salem Farm as it looked in the 1970s

input. "They were building a fabulous place and asked me to come on board," George remembers. "I turned professional at the beginning of that year and was renting property. So after the National Horse Show, I moved my stable to Salem View. The property was essentially the same as

it is today, with the outdoor sand ring, grass field and the way the road comes in with the curve."

Although George stayed at Salem View for only a year, it was a significant starting point for his training career. "This was the first place I had quite a stable of Junior riders, including Conrad Homfeld, Freddie Bauer and Jen Marsden," he says. A steady stream of trainers, riders and horse dealers from a variety of disciplines followed, leasing blocks of stalls. "It was like a big horse condo," says Carol. "Everybody was trying to make a living."

The enormous barn included one of the first indoor arenas in North Salem. Locals could trailer in to use it and they paid by the hour. For trainers struggling to maintain their businesses through the bitter New England winters, Carol says, "It opened up a new world, helped us get horses ready sooner to show or sell." Frank periodically cleared the jumps out of the arena to host indoor polo matches. He also organized a horse show in the indoor on Easter Sunday in 1967, which became the precursor to the farm's tremendously popular annual spring show.

Plagued by disorganization, however, Salem View did not generate the revenue its investors hoped for. They sold the property to Dr. Albert Keston in 1967. He renamed it The Hill and continued leasing stalls to multiple trainers. He also hired Jack Rockwell to run the facility and organize local and regional shows there.

Over the next 14 years, The Hill housed "an illustrious crew," says Carol. Ronnie Mutch was there, "as were my exhusband, Kent Jungherr, and his brother, Mark. There was a dressage person, too, and Jack Adams ran a sales business." With all of the different tenants, she says, the facility gradually fell into disrepair.

The farm's current resident trainer, Frank Madden, remembers showing at

#### Old Salem Gold

"The American Gold Cup began as one of the first important grand prix events in the U.S.," says Michael Morrissey, president of Stadium Jumping Inc., the event's longtime show manager. For the past 45 years, he says, "it has featured our country's most legendary equestrian athletes." Started by Michael's uncle, Gene Mische, at the 1970 Cleveland Horse Show in Chagrin Falls, Ohio, the prestigious event has always concluded with an exciting world-class grand prix competition. Conrad Homfeld, who went on to win the 1984 Olympic individual silver and team gold medals, was victorious the first year. Ten other Olympians and six World Cup champions have won it since then.

American

American

American

ABOVE: Beezie Madden and Court Beef View Volume at the court Beef

ABOVE: Beezie Madden and Coral Reef Via Volo won the 2010 American Gold Cup in Cleveland, Ohio.

LEFT: Rodney Jenkins and Idle Dice won the American Gold Cup three years in a row in the early 1970s.

Winning the Gold Cup has probably been on the bucket list of every top show jumper in the country. Michael Matz and Rodney Jenkins dominated the grand prix in its first decade. Rodney won in 1972 with Balbuco and then the next three consecutive years with the great Idle Dice. He scored his fifth win in 1985 with The Natural. Michael won with Grande in 1977 and then with Jet Run in '78 and '79. He returned 20 years later to win the Gold Cup with Judgement. Melanie Smith-Taylor also won the event three times in the '70s and '80s, once with Radnor II and twice with Calypso.

In the 1990s, Anne Kursinski won the Gold Cup four times in six years on Starman, Top Seed, Eros and Dynamite. Other notable winners over the decades have included Steve Stephens, Leslie Howard, Joe Fargis, Norman

Dello Joio, Chris Kappler and Beezie Madden. The event hasn't been won by a Thoroughbred since 1994 and it has been won by only one American Quarter Horse, Threes and Sevens, ridden by Peter Leone in 1988.

Over the years, the American Gold Cup changed locations several times, first to Tampa, Florida, from 1971 to 1972, then to JFK Stadium in Philadelphia, Pennsylvania, from 1973 to 1979, and the Devon Showgrounds in Pennsylvania from 1980 to 2005. It returned to its original grounds in Chagrin Falls in 2006 but struggled to draw top riders. After skipping two of the next five years, the Gold Cup found a permanent home at Old Salem Farm in New York in 2012.

The newly renovated grounds at Old Salem were a perfect fit for this CSI4\*-W event, which now spans five days in September and includes five Longines FEI Rankings classes as well as many other Open, Children, Adult and Amateur Jumper classes. This year, the show was selected as a leg of the Longines FEI World Cup™ North American League. Prize money for the final event, the Longines FEI World Cup™ Jumping New York, will be \$215,000—a significant increase from the inaugural event's \$15,000 award. Last year, the show attracted more than 6,000 spectators. This year's event will also host the Zone 2 ASPCA Maclay Regional Championships.

"We are very proud that the North American Riders Group named the American Gold Cup their top event in the U.S.," says Michael, "and that it stands today as one of the most significant showjumping events in the country."



The Hill in the 1970s. "My fondest recollection was from November 1974. Alex Dunaif had won the ASPCA Maclay Final that year at Madison Square Garden, and I beat her in the Medal class at The Hill. That was an exciting moment for me." He adds, "It was quite a dilapidated facility back then. It only had one indoor arena and was quite run-down. The condition of the field was, at best, rough, real rough."

## Celebrity Status and Scandal

In 1981, The Hill enjoyed its first makeover at the hands of new owners, actor Paul Newman and his actress wife, Joanne Woodward, an avid horsewoman. All of their daughters also rode, including Clea, who was a Junior rider at the time, training with Frank, George and Bill Cooney at George's stable, Hunterdon. Paul and Joanne asked Nick Karazissis to help run the property and renamed it Far West Farms of New York, after his California business. "They did quite a bit to dress it up," says Frank, "put in a new ring Ithe grand prix course by famous British course designer Pamela Carruthersl, made some real capital improvements." The couple invested so much in the property that Paul described it in the November 1981 issue of *People* as "the bottomless pit."

The horse community loved the renovations. "They were the first people who had the money to make the improvements it needed," says Carol. "They did a lot of really good things with the place." During this time, Olympic eventer Michael Page began coaching and training at the farm and the small spring shows became an official annual event.

Hedge-fund manager Paul Greenwood

**ABOVE:** Spectators still catch show-jumping action from the grassy hill in front of the barn adjacent to the grand prix field ...

LEFT: ... just as they did in the 1960s and '70s. Salem View, as the facility originally was named in 1964, was changed to The Hill in 1967. In 1981, it was renamed Far West Farms of New York before being changed to Old Salem Farm in 1984.

and his wife, Edie, bought the property for \$2.1 million in 1984 and renamed it Old Salem Farm. Soon after, Frank and Bill, who'd recently started their own training business, approached Paul about leasing stalls. "There weren't a lot of options back then," says Frank. "We always knew that Westchester County was a good place to draw from New York City and that area, so we chose that as a first step of opening up Beacon Hill.

"We weren't the exclusive trainers at Old Salem," he continues. "It was a little bit of a communal stable. Charlie Weaver was there for a while. So was Scott Stewart, who was pretty instrumental in bringing Georgina Bloomberg along. Georgina always was and still is a huge fan of Old Salem." The Greenwoods also sponsored an up-and-coming young rider named Katherine Burdsall. In 1986, they spent

COURTESY, OLD SALEM FARM



the most money ever paid for a jumper at the time, \$1 million, on The Natural. He and Katherine went on to win team gold in the 1986 World Championships in Aachen, Germany, and finish first in the 1987 World Cup Finals in Paris, France.

"Paul wanted to take it to the next level," Frank says. "He started to pick up more dates for one-day shows and bought the farm a brand-new tractor-trailer rig." In 1986, Paul purchased an adjacent property, expanding the farm's original 54 acres to 120. Just a few years later, *The New York Times* called Old Salem Farm "the grandest stable for show horses in the county." In the same article, a State Department of Agriculture spokesperson said, "Land in Westchester County is probably among the most expensive in the world."

Paul's lavish lifestyle was later revealed to have been funded by a massive investment fraud and he was sentenced to 10 years in prison in 2014. "You know how they say, 'Follow the money'?" asks Carol. "In this case, it's 'Follow the horses.""

Under Paul's ownership, Old Salem's shows grew in size and scale. He expanded the annual spring show to a weeklong event benefitting Friends of Karen, a charitable organization providing support to children suffering life-threatening illnesses.

In 1992, the prestigious Children's Services Horse Show, which had been held for 41 years at the Farmington Polo Grounds in Connecticut, was moved to Old Salem, to be held back to back with the spring show. With a new major sponsor, PepsiCo, the spring shows were flooded with Pizza Hut, Kentucky Fried Chicken and Taco Bell logos. PepsiCo offered \$1 million to any rider who could win the two grands prix held on consecutive Sundays.

Old Salem Farm also hosted the official U.S. Equestrian Team selection trial for the 1990 World Equestrian Games, the 1992 American Horse Shows Association/Miller's National Hunter Pony and Pony Medal Finals and the 1993 Rolex/USET Medal Finals-East competition.

From a trainer's perspective, however, Old Salem wasn't conducive to running a business during this period. "It was just never really complete," Frank says. "There was very limited housing for grooms, very little office space, limited storage for equipment and shavings. I was there from '83 to '88 and ended up moving to an all-inclusive facility."

#### **Modern-day Makeover**

Even with its growing national recognition, Old Salem fell into decline again toward the turn of the century. Billionaire realestate investor and Iranian immigrant Nick Dello Joio navigates the Old Salem Farm jump.

Kamran Hakim, whose children (and now grandchildren) rode horses, partnered with Paul in the late 1990s and then bought him out in 2001. He had great plans to renovate the property, but the project encountered multiple delays in the early years. "I remember going to the May shows at Old Salem and it was completely a construction site," says Frank. "The building was not able to keep any horses in it."

Progress resumed when Kamran hired Alan Bietsch to oversee the project. "Alan knew nothing about horses but he's real skilled when it comes time to get anything done," says Frank. In the end, Kamran invested more than \$30 million in renovations. "It's just so grand now," says Frank. "From the stonework, to the copper gutters, to the wood used in the stalls." Twenty-six stalls will soon be added to the existing 69, which were made in Belgium out of Brazilian teak and ipe wood. The barn includes a boarders' lounge with a gym. In addition to the beautifully maintained rolling grass grand prix field, the farm has two indoor arenas and five all-weather outdoor rings. The latter have been redone with a



**ABOVE:** A doubledecker VIP tent is installed for the American Gold Cup.

LEFT: An aerial view of the farm during the American Gold Cup shows the grand prix field surrounded by trade-fair tents.

drainage mat system and geotextile fibers from Germany.

Five years ago, Kamran invited Frank back to run the training program. Returning to the renovated farm was "a dream come true," says Frank. "You have everything you could possibly want as a trainer. Not only is everything in terrific shape, you have everything to maintain it as far as equipment. We have a few apartments on the property and additional housing in the surrounding neighborhoods for help."

"Kamran's moved the farm into a whole new, gorgeous, palatial category," says Carol. "Everything is beautiful, tasteful and run like a well-oiled machine. Every time I drive by, I see landscapers, mowers and people dragging the rings."

Still closely tied to the local community, Old Salem opens its facility to nearby groups for events. "The Westchester Land Trust had a big gala there recently," says

Carol, "and the North Salem Bridle Trails had an event there." The Golden's Bridge Hounds still enjoy access through the back of the property as they have for decades.

Old Salem now hosts 26 shows a year and has partnered with many charities. The two-week annual spring show now offers more than 130 hunter and jumper classes each week, including a total of four grands prix, a USHJA International Hunter Derby and nearly \$500,000 in prize money. Now also home to the American Gold Cup (for more, see "Old Salem Gold" on page F7), the farm is bidding to host the 2017 and 2018 FEI Nations Cup<sup>TM</sup> Jumping Finals.

Carol describes the show facilities, which can accommodate 1,200 horses and a sizeable trade fair, as a "magnificent 'tent city." Bleachers and a double-decker VIP tent have been added. "We used to sit on the hillside to watch the grand

prix field. As the place has improved, the crowds have gotten bigger." Fiber-optic cables have been installed to facilitate televising of the shows. In 2010, the North American Riders Group voted the spring show one of the top 25 horse shows in America. This year, it voted the American Gold Cup the No. 1 show in the U.S.

With the Gold Cup have come more celebrity-spotting opportunities, ranging from Brian Williams and Tom Selleck, whose daughter, Hannah, rides, to Bruce Springsteen, whose daughter, Jessica, triumphed over Olympic gold medalist Laura Kraut in the Gold Cup last year.

As Old Salem Farm's shows continue to grow, Frank says, "We're trying to maintain the different personalities between the shows, but we're also trying to keep a high standard no matter what show it is, whether it's local, national or international. I think riders like our attention to detail and aesthetics and scheduling. It's a little imposing pulling up on this paved driveway through the beautiful automatic gates and then seeing the magnificent barn, but we try to make it feel very user-friendly and welcoming."

Practical Horseman thanks the North Salem Historical Society for providing background research for this article.



SALUTE AMERICAN THOROUGHBRED

Part 1: The amazing feats of Olympic show jumper Snowbound and champion hunter Touch the Sun

#### **By Elizabeth Iliff Prax**

ntil the 1980s and '90s, the American Thoroughbred was tremendously popular in the U.S. jumper, hunter, dressage and eventing worlds. The breed's beauty, athleticism, stamina and courage graced our show rings and stole our hearts. The warmblood invasion had not yet begun and our nation's booming racehorse industry provided a constant stream of track retirees looking for a second career. The pool of prospects was so broad and deep—encompassing an almost unimaginable diversity of shapes, sizes and abilities—that someone with knowledge of the breed, an eye for talent and good conformation and plenty of time and patience to sift through tens or even hundreds of off-the-track Thoroughbreds had a fair chance of discovering a future hunter, jumper, eventing or even dressage champion. And, because even talented ex-racehorses were available at prices that would be shockingly low by today's standards, riders of all backgrounds could dream of plucking the next superstar out of obscurity.

In homage to the American Thoroughbred—both the beloved backyard mounts and the world-class competitors—we at *Practical Horseman* decided to take a look back at four of our all-time favorites. The list of Thoroughbred sporthorse champions is far too long to do them all justice. However, we believe these four horses represent some of the best in our country's history. Hopefully, the stories we tell—of Olympic individual gold medalist Snowbound and nearly unbeatable show hunter Touch the Sun this month and transformative dressage star Keen and U.S. Equestrian Team go-to eventer Good Mixture next issue—will bring back more memories of Thoroughbred greats, reminding us all that this breed once was and could still be a fount of champions.

#### **Snowbound**

The U.S. owes its first individual Olympic show-jumping gold medal to a talented yet temperamental off-the-track Thoroughbred originally named Gay Vic. Born in California in 1958, the dark bay gelding by Hail Victory and out of Gay Alvena matured to a modest 16.1 hands. After sustaining two bowed tendons on the racetrack, where he failed to place in five starts, he arrived at the barn of Show Jumping Hall of Fame inductee Barbara Worth Oakford.

The staff at Barbara's barn nicknamed the young ex-racehorse Snowbound because of his tendon injuries. As his eventual Olympic partner, Bill Steinkraus, explains, "Barbara told me she had made the offhand comment, 'With those bows he might as well be snowbound as to think he'll make a show horse.' And the grooms picked up on it." However, the tendons healed, and Barbara began retraining him as a Green Hunter. Snowbound entered Bill's life as a 6-year-old in 1964, when John (later Sir John)

Galvin saw him at a show, was impressed by his jumping talent and purchased him for the U.S. Equestrian Team. "John had a good eye for a horse," Bill says. "He told me, 'This might make you a useful hack.' That was his understated way."

Although Snowbound showed promise early on, he was not an easy ride. "This was no amateur's horse at all," says Bill. "He was very sharp and opinionated in his likes and dislikes. He might wheel if he saw something he didn't like—go the other direction and drop his shoulder at the same time. You could very easily end up on the ground. In fact, I think I was the only



person who never came off him."

"Snowburger," as his groom, Dennis Haley, affectionately called him, had a particular aversion to loud noises, says Bill. "He had very sensitive hearing. He hated bands, presentations, parades, applause—and he would get very, very upset. He would completely break out into a sweat. And he would walk around on his hind legs and plunge and kick, expressing every way he knew, 'Take me out of here!' I tried to avoid putting him in those situations if I possibly could."

Otherwise, Snowbound's temperament was that of a typical highly strung Thoroughbred, which suited Bill, who'd built his career riding sensitive, difficult horses. "I didn't mind if they were hot," he explains, "because hot horses can keep going on their nerve, even though they're tired, even though they're emotionally elevated, shall we say. But they can still run and jump. They can still perform."

As Snowbound jumped more demanding courses, the old tendon injuries occasionally troubled him. Bill believed they resulted from the horse's "extravagant generosity. He kept getting hurt because his generosity of spirit was more than the physical structure could sometimes stand, especially over huge courses. He would try to jump them cleanly, no matter what you built in front of him."

To keep Snowbound sound, he adds, "We handled him with kid gloves. Each time the slightest filling developed in his tendons, we backed off his training until it disappeared completely. And we chose his appearances carefully, saving him for only the most important competitions, such as Nations Cup classes. He was a terrific anchorman for the Nations Cup team because he was at his best under pressure."

Snowbound proved this by jumping double-clear rounds at four Nations Cups in 1965, one each in London and Dublin and two in North America. That year, he also won the Grand Prix of New York. In 1966, he won the grand prix at Harrisburg and the Democrat Trophy in New York as well as another Nations Cup. By the summer of 1968, he'd jumped clear in

15 out of 16 Nations Cup rounds, despite periodic layoffs for tendon flare-ups.

Bill compares Snowbound to baseball legend Mickey Mantle who, he says, "was a phenomenal ball player because he was such an extraordinary athlete and coped so well under pressure. And that's what Snowbound could do. He was not necessarily the horse that could have jumped the biggest fence, but he was extremely gymnastic, athletic and generous."

The Mexico City Olympics of 1968 emblemized Snowbound's athleticism, generosity and courage, although the greatest test of the day for him began during his warm-up for the first round. A helicopter arrived in the adjacent field, carrying dignitaries who were welcomed by a band. The commotion was overwhelming to Snowbound's sensitive ears. "He went almost berserk," remembers Bill. "His instinct was to get away from the noise, but he couldn't because the noise was all around him. Heading to the first fence on course, I had no idea what he was going to do. If you look at the photo of him jumping that fence, you see he's entirely on the curb rein with no release really. Luckily, as soon as he jumped a fence or two, he was all business."

The courses that year were huge, even by Olympic standards. The top rails of one oxer in the second round stood 5-foot-9 high in front and 6 feet high in back, with a 7-foot-3 spread. Only two horses jumped the first round clear, one of whom was Snowbound, and none jumped the second round clear. After the other contenders for gold, British rider Marion Coakes and her brilliant pony, Stroller, had two fences down in the jump-off, Bill and Snowbound tackled the course. They jumped clear until the giant oxer. Despite a valiant effort, Snowbound just barely tipped the top rails off with his hind feet. But he cleared the last two fences perfectly, capturing the gold medal. As Bill pulled him up, he sensed that Snowbound wasn't quite right. Once more, he says, the game horse had overexerted himself and "the tendon was starting to go again."

The injury healed again over time,

and Snowbound went on to compete for another three years. However, in the following Olympic Games, in Munich, his tendon trouble prevented him from defending his title successfully. He retired at the age of 14 and spent the rest of his life on Sir John's farm near Dublin. When the brilliant Thoroughbred was later inducted into the Show Jumping Hall of Fame, Bill said in tribute, "If my very life depended on jumping a clear round over the biggest, trickiest, most technical jumper course I can imagine, the horse I would want to be riding would be Snowbound at his best."

#### **Touch the Sun**

Hall of Fame show hunter Touch the Sun was the epitome of the classic Thoroughbred: elegant and refined yet also breathtakingly athletic. When the beautiful chestnut colt was born in Logansport, Indiana, in 1969, his breeder, Ross Reid, predicted he would be great some day and chose an appropriately lofty name for him. With the bloodlines of the colt's sire, Beau Busher, and dam, Alcidream, both tracing back to the great Man o' War, Ross hoped he might become a champion racehorse. But after Touch the Sun won less than \$3,000 in 16 starts, he decided to sell the horse.

Chicago hunter/jumper trainer Tim Sullivan recalls the first day he saw Touch the Sun, "A dealer brought up a load of school horses for me to try and told me he had a Thoroughbred on the truck if I'd be interested. I watched him for about 20 minutes and wrote the check. We just jumped him over little crosspoles and oxers and he jumped spectacularly. That night I told my wife at the time, 'I think I just found the nicest horse that I've ever seen walk in the door.' I'd had a lot of nice horses, but I said, 'This one is really nice. He's got to be 16.2.' The next day, she said, 'He's not that big. He's about 15.3' It was his stride that made him look so big."

Tim showed Touch the Sun some locally before taking him to Florida and asking Mark and Laurie Perry to train and sell him. Under their care, he began a remarkably successful career, during which he earned countless blue ribbons with a

long list of professionals, Juniors and adult amateurs. "That's what makes a true champion," says Steve Stephens, who piloted the gelding through his First-Year Green season in 1975, "not that some rider really clicked with him. He won for everybody.

"I won the very first class I rode the horse in," Steve says. That was the beginning of a 78-class winning streak. "He was so elegant and such a beautiful mover. He just floated across the ground. Every jump was gorgeous. And he was really sound. You've got to give Mark and Laurie a lot

of credit for that. They managed him beautifully, keeping him in condition, having the right blacksmith, the good nutrition, everything that a champion needs. Laurie rode him in between the shows and had such a connection with him. I was just the jockey, meeting them at the ring. And he was a real gentleman. He was all business in the schooling area. He was a rock star."

Steve was so devoted to the horse that he refused to ride other First-Year horses that year. "I didn't want to compete against him. That added a little more pressure because I didn't get to practice before I rode my number one horse. I had only the one shot. But that was my choice. I wanted him to be my only special horse." Showing the horse wasn't easy, he adds, because of his spectacular movement. "When you had to make an adjustment, it

was more obvious." If he had to adjust the horse's stride, he tried to do it as early and subtly as possible.

It took an unlucky slip to break the pair's winning streak. Steve says they were competing on wet, muddy grass in a morning class, "and he came around a corner and slipped right out from underneath himself. That was the first time he lost."

Touch the Sun finished that year as the American Horse Shows Association's (now the U.S. Equestrian Federation) First-Year Green Horse of the Year and also received the Paige Lewis Jennings Memorial Trophy for winning the most points of all the hunter divisions.

Touch the Sun went on to win many more championships over the years with numerous riders, including Rodney Jenkins. Toward the end of his career, he partnered with Jamie Mann in the Working Hunters and Lisa Castellucci in the Junior Hunters. "What a fantastic horse he was," says Jamie, whose partnership with "Touch" or "Touché," as they called him, gave her own career a tremendous

Jamie Mann and Touch the Sun

boost. "He put several of us on the map. I won 75 Working Hunter classes on him in one year and got the highest score I've ever gotten on him, a 96. He was such a beautiful horse—in his color, build, conformation, neck, movement. You knew if you got him there three-quarters of the way right, he was going to jump fantastic.

"But he was not an easy horse to ride," she adds. "He was so keen and very intelligent. The less you did in the warm-up the better because he got a little too hot. As you did more classes throughout the

horse show, he'd learn where the jumps were and would get very strong out of the corners. His first class was always his best class because he was a bit spooky and backed up, so he didn't try to drag you to the jumps. In the second class, he would come out of the corner and go forward to the first jump of the line. And he had such a big stride that it would take him down the line too much. I always had to make him wait on the ends of the ring, but I had to try not to move my hands when I held him because he tossed his head a little bit."

In 1981, Touch was the Small Junior Hunter and Working Hunter Champion at all of the Winter Equestrian Festival shows as well as the Junior Hunter Champion at Lake Placid and the Grand Champion at Harrisburg. In 1983, he repeated the latter achievement and was the Working Hunter Champion at Madison Square Garden.

With the growing number of warmbloods in the U.S., Steve says that fewer hunter/jumper trainers take the time to search for prospects on the racetrack. "But they're still out there," he z says. "There's a lot of Touch the Suns at the racetrack, but you've got to find them." How does he think today's warmbloods would have fared against Touch the Sun? "They would have been in trouble. His quality would have blown them away." He believes the elegant Thoroughbred would have been especially competi-

tive in the derbies, which evolved after Touch the Sun retired "because the height didn't matter. If it was 3-foot-6, 3-foot-9, 4-foot, 4-foot-6, his jump was always the same. He would have been untouchable, unbeatable."

Practical Horseman thanks The Jockey Club Thoroughbred Incentive Program and the National Show Hunter Hall of Fame for providing background research for this article. Look for profiles on Keen and Good Mixture next month.



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